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THE

# GOSPEL HARMONIST;

A COLLECTION OF SACRED MUSIC;

CONSISTING OF

Tunes of all Metres, and also Sentences, Anthems for a variety of Occasions,  
Chants, &c., &c.;

BEING

A SELECTION FROM THE BEST AUTHORS, WITH MANY ORIGINAL TUNES AND ANTHEMS, COMPOSED  
EXPRESSLY FOR THE WORK, BY PROFESSORS AND AMATEURS OF THIS COUNTRY:

TO WHICH IS PREFIXED,

A FAMILIAR INTRODUCTION TO THE ART OF SINGING,

ON THE PESTALOZZIAN SYSTEM, DESIGNED FOR THE AID OF THOSE WHO ARE  
ENTIRELY UNACQUAINTED WITH THE SCIENCE OF MUSIC.

By THOMAS WHITEMORE.

BOSTON:

PUBLISHED BY THE AUTHOR AT 37 CORNHILL, AND FOR SALE BY BOOKSELLERS GENERALLY.

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CAMBRIDGE:

STEREOTYPED BY FOLSOM, WELLS, AND THURSTON.

## PREFACE.

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It will perhaps be asked by the public, "what is the need of a *new* book of Psalmody at the present time?" "Are there not books enough already in existence?" "And why will not the 'Songs of Zion,' still continue to supply so far as it has done, the wants of our religious public?"

Our reply to these questions is, that the editor of this work is not alone in supposing that new works are demanded. Several new books of Psalmody have recently appeared; and in getting out a new Collection of Church Music at the present time, we follow the example of several of the Professors of Music in this State. In regard to the "Songs of Zion," that work has been used more extensively than we anticipated at its publication it would be. It is five years this fall since its appearance; and all persons experienced in the management of a choir know full well, that after a book (it scarcely matters what one it is) has been used that length of time, there will be a desire for a change of books. Besides, the author is free to confess, that there were some faults in the "Songs of Zion," which he believes he has avoided in this work, particularly in the length of several of the anthems. He has endeavoured to have all the anthems much shorter than those in the "Songs of Zion." He has excluded also all music of a light and frivolous character, and sought to preserve the dignified style, which is more suitable to a book designed principally for public worship. He has also constantly kept in view the fact, that true dignity is perfectly consistent with an acceptable simplicity. He has not therefore sought to astonish such as may examine this book with unusual inversions of chords, and abrupt and difficult modulations, which are often out of place in a book of church psalmody, and which show the *learning* rather than the *good judgment* of the composer. His aim has been not only to avoid all light and trifling music, and to cultivate the elevated style, but also to combine this with that simplicity of arrangement which makes the music not too difficult for choirs of common capacity.

Choirs which have used the "Songs of Zion," will desire to know whether this book contains a considerable share of the music of that work. With the exception of the Pestalozzian rudiments, which were prepared for the later editions of the "Songs of Zion," every page of this work is from *new plates*. Some of those tunes and anthems which had gained the favor of the public, have been preserved in this work; and such alterations only have been made, as have been suggested by hearing the pieces frequently performed in public. It is confidently believed by the author, that these changes will be regarded as real improvements, and consequently will add much to the value of those pieces. There are in this work, upwards of one hundred and fifty tunes that were never before published, and which have been composed specially for it, by various authors. In addition to these there is a very large selection of European tunes, embracing the standard tunes of the day. No small pains have been taken to provide tunes of every possible variety of metre. There are no hymn books so fruitful in odd, or *particular* metres, as the collections of the Messrs. Streeters and of H. Ballou, 2nd. We have no hesitation in saying, there is no collection of Music extant, which furnishes tunes for *every* variety of metre in those books, except this work.

Of the Anthems and select pieces, we have endeavoured to provide for all the occasions on which the services of the choir may be needed

viz. for the opening and close of public worship upon the Sabbath, for the dedication of houses of worship, ordinations, installations, Thanksgivings, Christmas, Temperance celebrations, Funerals, New Year, besides Benedictions, Sentences, Ascriptions, &c., &c.

It ought always to be remembered by the congregation, and certainly by the choir, that singing is a part of the public worship of God, as much so as any other part. It is a deeply interesting and solemn service. We ought therefore to endeavour to sing with "the Spirit and the understanding also;" not only to give utterance to musical sounds, and to sing in an approved style, but also to apprehend the sentiments we utter, and *feel* as well as express them. The only object of the introduction of music into our sacred assemblies, is to make it the agent of hallowing the affections and raising them to God. This matter, great and important as it is, is too little thought of. We hold it to be important, not only in a moral point of view, but also in a subordinate sense, — it is a great help to musical expression. It is indispensable to true expression, that the performer shall apprehend and feel the sentiment he is singing. Otherwise, he cannot accommodate the music to the subject. Singing must not be like the continuous roar of a waterfall; it must have all the variety that is incident to human feeling. There must be the soft, the loud; the grave, the gay; the placid, the passionate; monotony in singing is just as much out of place, yea, we think even more, than in public speaking. There is nothing that shows a want of cultivation in a choir, so much as a want of expression. We cannot, in a book of psalmody give any thing more than general rules. With the very large variety of hymns now used in our churches, no two of which perhaps require to be expressed in the same manner, it is impossible to lay down rules for each case. All we can do, is to require singers to apprehend and feel the sentiments they utter, and then to endeavour to express the emotions of their hearts. Study the general rules of expression; and by adopting the method here recommended, the performances of many choirs, which have hitherto been thought but little of, will be essentially changed, and will administer delight and moral profit to the congregation.

We ought, in this place, to express our thanks to those from whom we have received music for this work; and, among others, to Mr. Lowell Mason, of the Boston Academy; Mr. G. J. Webb, President of the Handel and Haydn Society; Mr. B. A. Burditt, composer; Mr. Bricher, organist of the 12th Congregational Society; Mr. L. Marshall; Mr. H. P. Munroe, professor of Harmony; Mr. Knowlton; Mr. Clark; Mr. A. W. Mason, and several others, some of whom have requested the withholding of their names. Much music was received which we could not use; we trust we shall not be judged to be disrespectful to those who furnished it.

CAMBRIDGE, AUGUST 23d, 1841.



# INTRODUCTION TO THE ART OF SINGING.

## CHAPTER I.

### THE THREE PRINCIPAL DIVISIONS.

1. Elementary musical science has three principal divisions, viz. **RHYTHM, MELODY, and DYNAMICS.**

These three divisions are founded on the following circumstances :

2. Musical sounds are capable of the following distinctions : 1st. They may be *long or short*. 2d. They may be *high or low*. 3d. They may be *soft or loud*.

Hence arise the three principal divisions of elementary science. As sounds may be *long or short*, there must be rhythm or measure, to regulate their length. Every thing relating to what we call time in music, belongs to **RHYTHM**. As sounds may be *high or low*, hence comes **MELODY**, to direct how high, and how low the sounds shall be, and what shall be the relations of the different sounds. As sounds also may be *soft or loud*, there is **DYNAMICS**, or expression, which regulates the power of the sound, and musical expression in general.

3. **RHYTHM** treats of the length of sounds. **MELODY** treats of the pitch (height or lowness) of sounds. **DYNAMICS** treats of the force or power of sounds.

### QUESTIONS.

How many principal divisions has elementary musical science ? What are they ? Of what distinctions are musical sounds capable ? What is the name of that branch of science which treats of the length of sounds ? Of that which treats of the pitch of sounds ? Of that which treats of the power of sounds ?

## PART I. RHYTHM.

### CHAPTER II.

#### DIVISIONS OF TIME.

4. Some sounds are long and some are short. In order to have regular singing, therefore, there must be some way provided to measure and direct the length of sounds.

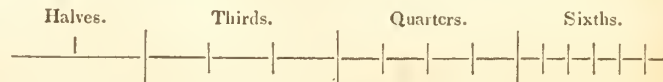
5. The time which is occupied by the performance of a piece of music, is divided into measures.

Suppose the following line to represent this length of time :



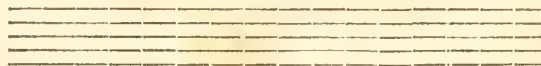
We divide it into measures, thus :

We divide the day into hours. But we also divide the hours into halves and quarters of hours. So we divide the above measures into parts of measures, as halves, thirds, quarters, sixths :



6. Measures are divided into parts of measures, as seen in the above example.

7. All music is written on five parallel lines, drawn close to each other, thus :



8. These five lines are called the Staff.

Open the Singing Book at any piece of music, you will find the page covered with the five lines, or staff ; and all the music you will see is written on the staff. It cannot be written without it. We shall explain the staff more fully when we come to speak of *melody*.

9. Measures are marked out on the staff by means of bars, as follows :



These nine little perpendicular marks are called bars, and the eight portions into which



the staff is divided by the insertion of the bars, called measures. Thus observe, there is a very great difference between a bar and a measure.

10. Parts of measures are not divided by bars, but they are the equal and natural parts of whole measures.

### QUESTIONS.

Is it necessary some way should be provided to measure and direct the length of sounds? How is time divided? Are measures divided? Into what? What is all music written on? What are these five lines called? How are measures marked on the staff? How is a bar made? What is the difference between a bar and a measure? Are parts of measures divided by bars? How are they distinguished?

## CHAPTER III.

### VARIETIES OF MEASURE, BEATING OF TIME, AND ACCENT.

11. There are *four* different ways in which measures are divided into parts, and this gives rise to four different kinds of measures.

12. A measure divided into two equal parts, is called double measure.



Each note represents a part of a measure.

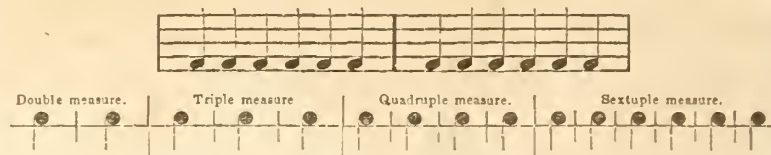
13. A measure divided into three equal parts, is called triple measure, thus:



14. A measure divided into four equal parts, is called quadruple [fourfold] measure, thus:



15. A measure divided into six equal parts, is called sextuple [sixfold] measure, thus:



See "Musical Exercises for Singing Schools," by Lowell Mason, preliminary Illustrations.

16. In order to render assistance to the pupil, he is required to mark the parts of the measure by a motion of the hand, called beating time.

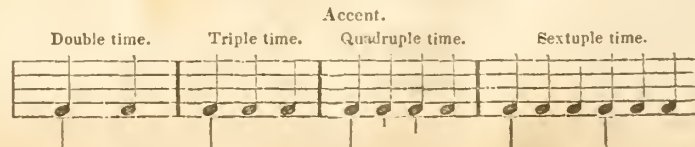
The motion of the hand is designed to assist the mental computation of the time, and it unquestionably is a great assistance to the beginner. The practice is of the utmost importance, and the school should be very familiar with the exercise.

17. DOUBLE TIME has two motions, or beats, viz. downward, upward. TRIPLE TIME has three beats, downward, hither, upward. QUADRUPLE TIME has four beats, downward, hither, thither, upward. SEXTUPLE TIME has six beats, downward, downward, hither, thither, upward, upward.

This must be fully explained by the teacher. The motion will be learned from his example much better than from any description on paper.

18. It is natural to sing certain parts of the measure with more power than the rest. This is called ACCENT.

19. In double measure, the first part, or downward beat, is accented. In triple measure, the first part is accented, and the other two are not. In quadruple measure, the first and third parts are accented, the first part the most forcibly; the second and fourth parts are unaccented, the fourth part being sung lighter than the second. In sextuple measure, the first and fourth parts are accented, the other parts are not.



The marks beneath, show the relative accent of the notes.



QUESTIONS.

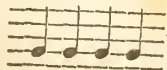
In how many ways are measures divided? How many kinds of measures are there? What is a measure of two equal parts called? Of three equal parts? Of four? Of six? What is beating time designed for? Is the practice important to beginners? How many motions has double time? How are they made? The teacher must ask the same questions in regard to each variety of time. What is accent? How is double measure accented? How triple? &c. &c.

CHAPTER IV.



NOTES, AND THEIR PROPORTIONS.

In first impressing the principles of time upon the school, it will accelerate the object of the teacher, by practising the pupils in counting together aloud, in a manner answering to all the varieties of measure. Thus: one, two, one, two, one, two, for double measure. One, two, three, one, two, three, for triple measure; and so through all the varieties. To count, is much easier for beginners, than to sing with the voice; and can be done without that mental embarrassment that a first effort to sing produces. The first principles of time are impressed just as well in this manner, as by singing. Let the counting be accompanied always with beating time.


20. After having practised in this manner until the school can count and beat time readily, the teacher will proceed to give a full sound from his own voice, thus: , using the syllable *fa*, or *la*. Practise the scholars on this, until they  sound it with confidence.


21. Notes are the representatives of sounds. Sound the above tone four times, giving equal time to each, thus: . You have now sung one measure of quadruple time.


22. The above notes are called *quarter notes*, because they are each a quarter the length of the longest note used in common music. They were formerly called *crotchets*.

23. The longest note is called a *whole note*, and is made thus: . It is as long as four quarters. It was formerly called a *semibreve*. 



Anciently there was a note twice as long as this, called a *breve*, from which came *semibreve*, or half-breve.

24. The half note is formed like the whole note, with a stem added, thus:  Formerly called a *minim*.



25. The quarter note, as we have shown above, is formed thus:  like the half note, only the head is black.

26. The eighth is formed thus:  Formerly called a *quaver*.

27. The sixteenth, thus:  Formerly called a *semiquaver*.

28. Thirty-seconds are sometimes used, and made thus:  There might, if necessary, be sixty-fourths, thus:  The two latter are seldom used in vocal music.

Observe, it makes no difference as to the character of the note, whether the stem of the note is turned up or down. If the head of the note is on or above the third line of the staff,

the stem is turned downward;  if below the third line, the stem is turned upward 

29. The teacher may write lessons on the board, for the scholars to sing, keeping them as yet, all on the same degree or letter, in all cases beating the time and telling them to remember the counting. These lessons should be so formed, as to show the relative value of all the notes up to sixteenths. See "Musical Exercises for Singing Schools," p. 1.

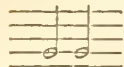
30. The following table shows at one view the proportion the different notes bear to each other.

One whole note,



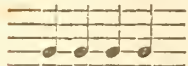
is equal to

Two half notes,



and they are equal to

Four quarters,



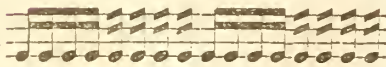
and they are equal to

Eight eighths,



and they are equal to

Sixteen sixteenths,



See "Musical Exercises for Singing Schools," p. 2.

This shows the exact proportion that these notes bear to each other, and in all kinds of music this proportion is invariably observed. In some pieces of music the long and short notes are mingled together very promiscuously; but the performance proceeds with great regularity, because the proportions of the notes is rigidly observed.

## QUESTIONS.

What are notes? What is the longest note called? What is its form? What was it formerly called? What is the form of the half note? What was it formerly called? What is the form of the quarter? Of the eighth? Of the sixteenth? What were they each formerly called? Are there other notes besides these? Does it make any difference which way the stem of the note is turned? One whole note is equal to how many halves? To how many quarters? Here let the teacher ask questions in regard to the proportion of all the notes, extending the inquiries as far as he thinks needful.

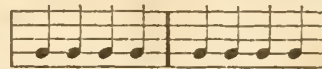
## CHAPTER V.

DIFFERENT KINDS OF MEASURE, AND THE MARKS BY WHICH THEY ARE DESIGNATED.

31. Each note has a numeral as its sign; thus, the figure 1 is the sign of the whole note, 2 of the half note, 4 of the quarter, 8 of the eighth, &c.

32. The different kinds of time are marked by two figures at the beginning of the tune, thus :  $\frac{3}{4}$ . The upper figure shows the number of parts in a measure, the lower figure shows what kind of a note fills each part. Put this rule into practice.

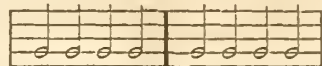
33. Here are two measures we mark them? In order to us inquire, how many parts



How shall we ascertain, let are there in

a measure? Four. The upper figure then is 4. What kind of a note fills each part of the measure? A quarter note. The mark then is  $\frac{4}{4}$ , or four quarters.

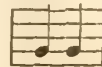
34. Here are two measures we mark them? Let us see.



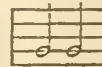
How shall we ascertain, let are there in

parts are there in a measure? Four. The upper figure then is 4. What kind of a note fills each part of a measure? A half note. The mark is then  $\frac{4}{2}$ , or four halves.

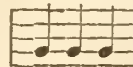
35. How will you mark this measure?



How this?

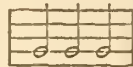


How this?



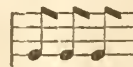
Ans.,  $\frac{3}{4}$ .

How this?

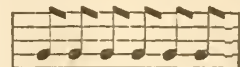


Ans.,  $\frac{3}{4}$ .

How this?

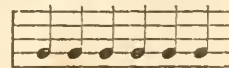


How this?



Ans.,  $\frac{6}{8}$ .

How this?



## QUESTIONS.

There are different kinds of measure, has each kind a distinct mark? Has each note a numeral as its sign? What figure is the sign of the whole note? What of the half note? What of the quarter? What of the eighth? At what part of the tune are these two figures placed? What does the upper figure show? What the lower? What is the mark of a measure having two quarter notes? What the mark of one having two halves? Of one having three quarters? Of one having three halves? Of one having three eighths? Of one having six eighths? Of one having six quarters?



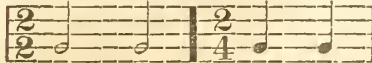
## CHAPTER VI.

## THE FOUR KINDS OF MEASURE FURTHER ILLUSTRATED.

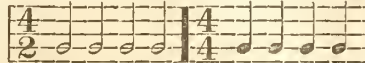
36. We have described the four kinds of measure to be as follows, Double Measure, Triple Measure, Quadruple measure, and Sextuple Measure. There are different varieties of each of these kinds of Measure.

37. Double Measure is when the upper figure of the sign is 2. Now it may be  $\frac{2}{2}$  or  $\frac{2}{4}$ . Triple Measure is when the upper figure is 3, and it may be  $\frac{3}{2}$ , or  $\frac{3}{4}$ , or  $\frac{3}{8}$ . Quadruple Measure is when the upper figure is 4, and it may be  $\frac{4}{2}$  or  $\frac{4}{4}$ . Sextuple Measure is when the upper figure is 6, and it may be  $\frac{6}{4}$  or  $\frac{6}{8}$ .

Double Measure (two kinds).



Quadruple Measure (two kinds).



Triple Measure (three kinds).

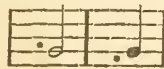


Sextuple Measure (two kinds).



38. Different kinds of notes may occur in each variety of measure. In measure marked  $\frac{3}{2}$  we are not restricted to the use of half notes, nor in  $\frac{2}{4}$  to quarters, nor in  $\frac{3}{8}$  to eighths. All that strict rule requires is, that the due amount of notes pointed out by the sign, either of the same notes or others of a different relation, shall be contained in each measure.

39. A dot placed at the head of the note increases its length one half. A figure 3 placed over or under three notes, makes triplets of them, and makes them equal to two notes of the same relation.



40. It is recommended to the teacher to write upon the Black Board examples of the different kinds of notes which may occur in every variety of measure, and in the same measure. See "Musical Exercises for Singing Schools," pages 6, 7.

## QUESTIONS.

How many kinds of measure are there? Are there different varieties of the same kind? How many kinds of double measure are there? How are they marked? How many kinds of triple measure? How are they marked? How many kinds of quadruple measure? How are they marked? How many kinds of sextuple measure? How are they marked? May different kinds of notes occur in each variety of measure? Thus in  $\frac{2}{2}$  we are not restricted to half notes, are we? In  $\frac{2}{4}$  we are not restricted to quarters, are we? What then is the rule? What effect has a dot at the side of a note? What effect has the figure 3 placed over or under three notes?

## CHAPTER VII.

## OF RESTS.

41. Rests are marks of silence. Sometimes there are places in a tune in which the music stops. This is denoted by rests. Whenever the note is absent the rest stands in its place; and the performer is silent during precisely the same time that he would be singing, if the note were there.

42. As notes are the representatives of sound, so rests are the representatives of silence. There are rests corresponding to each note. The rest corresponding to the whole note, is an oblong mark under the third

line thus, The rest answering to the half note is the same mark

above the third line. The quarter rest is made thus. The

eighth rest thus. The sixteenth thus.

Whole rest. Half rest. Quarter rest.

Eighth rest.

Sixteenth rest.



43. The time should always be beat just as much for the rests as for the notes. Great care must be taken to give the rest its true and proper time.

The teacher may use the Black Board to great advantage in writing lessons to practise his scholars on the rests. He should write lessons in all the different notes and rests, mingling notes and rests in every form. See "Musical Exercises for Singing Schools," pages 14, 15.

### QUESTIONS.

What are rests? What stands in the place of a note when it is absent? How long is the performer silent when a rest occurs? Are there rests corresponding to each note? How is the whole-note rest made? How the half-note rest? How the quarter? How the eighth? How the sixteenth? Should the time be beat for the rests as well as for the notes?

## PART II. MELODY.

### CHAPTER VIII.

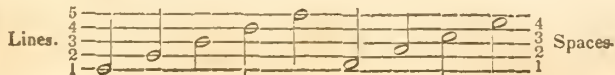
#### EXPLANATION OF THE SCALE AND STAFF.

44. Melody regulates the height or lowness of the tone; and embraces those great yet simple laws of musical science, by which tones of a different pitch are made to bear a relation to each other.

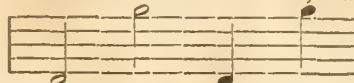
45. At the foundation of melody lies a succession of eight sounds, called THE SCALE. It makes no difference at what pitch the first note is given, that note with the seven notes above it in regular progression, are the scale.

46. The degrees of the scale are numbered 1, 2, 3, 4, 5, 6, 7, 8. The rule of the tones in the scale is as follows: from 1 to 2 is a whole tone. From 2 to 3 is a whole tone. From 3 to 4 is a half tone. From 4 to 5, and from 5 to 6, and from 6 to 7 is a whole tone; but from 7 to 8 is a half tone.

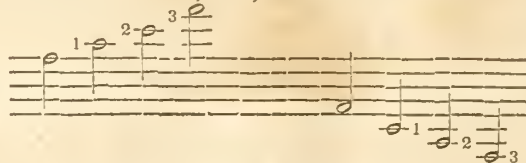
47. It has been already stated that all music is written on the staff; or the five lines, and could not be written without it. The notes are written on the lines and in the spaces between the lines. The lines and spaces are counted from the bottom to the top.



48. When the five lines and four spaces are not sufficient, the space above the fifth line and below the first line is used, thus,



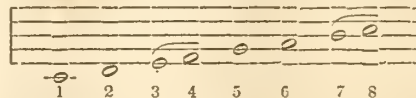
And when these are not sufficient small lines, called leger lines, are used above and below the five lines, thus,



In this way the compass of the staff can be extended at pleasure. Leger lines are counted from the original staff, that is, we count upward 1, 2, 3, and downward 1, 2, 3, as seen above.

49. Different staves are sometimes tied together by a brace at the beginning of a piece of music, to show how many parts move at the same time.

50. We will now write the scale on the staff. See Section 46.



51. The distance from one tone to another is called an interval.

52. There are intervals of tones and semitones. A half-tone is called a semitone. A whole tone contains two semitones.

53. The scale is composed of twelve semitones. Now how are these apportioned to the different degrees of the scale? From 1 to 2 two semitones, or a whole tone. From 2 to 3 two semitones, or a whole tone. From 3 to 4 one semitone only. From 4 to 5, from 5 to 6, and from 6 to 7, are each two semitones; but from 7 to 8 is only half a tone. Thus we have 2 2 1 2 2 2 1, making the twelve semitones of the scale.

### QUESTIONS.

What does melody regulate? What great musical laws does it embrace? What lies at the foundation of melody? Does it make any difference at what pitch the first note of the scale is placed? What then makes the scale? How are the degrees of the scale numbered?



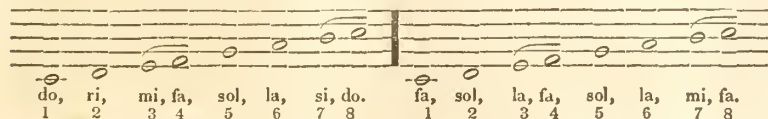
What is the rule of the tones? What is the staff? Has it spaces and lines? Are notes placed on spaces as well as lines? How are the lines and spaces counted? May the spaces below the first and above the fifth lines be used? When these are not sufficient, what are added? How are they counted? What is the use of the brace? What is the distance from one note to another called? Are there intervals both of tones and half tones?

## CHAPTER IX.

SINGING THE SCALE.

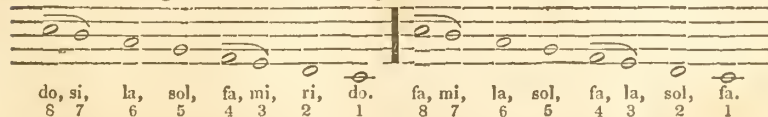
54. It is of the utmost importance, that the scholars should learn to sing the scale faithfully. Let the teacher give this sound and call on the scholars to imitate him. He must have patience, and practise them until they do imitate him. Having thus got his principal tone, or key note, he may go on to sing the scale, and be sure to establish in the minds of the scholars the regular succession of tones and semitones which make the scale.

55. The better to assist the learner in this, certain syllables are employed, viz. <sup>1</sup>do, <sup>2</sup>ri, <sup>3</sup>mi, <sup>4</sup>fa, <sup>5</sup>sol, <sup>6</sup>la, <sup>7</sup>si, <sup>8</sup>do. If the teacher prefers, he can use the syllables <sup>1</sup>fa, <sup>2</sup>sol, <sup>3</sup>la, <sup>4</sup>fa, <sup>5</sup>sol, <sup>6</sup>la, <sup>7</sup>mi, <sup>8</sup>fa.



Sing the scale faithfully ascending, with either class of syllables that the teacher chooses.

56. Then sing the scale descending.



57. The effect of these notes to the ear depends altogether upon the position of the semitones. This will be perceived by singing eight notes in any other order.

QUESTIONS.

Is it important to learn to sing the scale faithfully? What is of the greatest importance in learning to sing the scale? What syllables are now principally employed in singing the scale? Do, re, mi, &c. What other syllables are sometimes used?



## CHAPTER X.

OF THE CLEFS.


58. A Clef is a character employed to determine the manner of affixing the letters upon the staff.

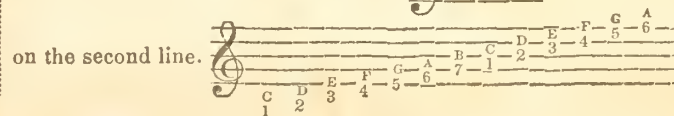
59. The first seven letters of the alphabet are affixed upon the staff, by the clef, as the names of the sounds. A, B, C, D, E, F, G These are the only letters ever employed, but these may be repeated, one set above the other, A following G, as much as is necessary.

60. If we take the staff without the clef, thus, \_\_\_\_\_  
no degree of the staff is known by the name of \_\_\_\_\_  
any letter ; but if we affix a clef, the letters then \_\_\_\_\_  
become all established on the staff. \_\_\_\_\_

61. There are two clefs now in common use, the G or treble clef, made thus,  and the F or base clef, make thus.  The G clef stands in the

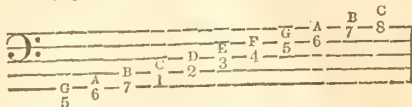
place of the letter G, and wherever that clef is placed, there G is determined to be.

62. The G clef is generally placed on the second line, the lines of the staff being reckoned from the bottom.  G therefore is fixed.

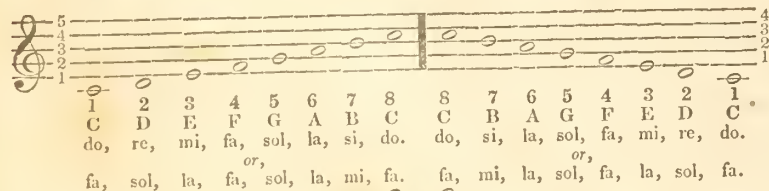
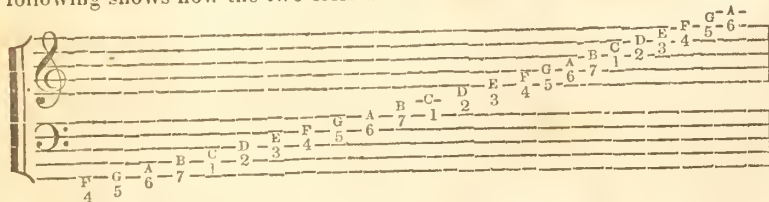


Such is the position of the letters when the G clef is used. Look next at the F clef.

63. The F clef is generally placed on the fourth line, and F therefore is fixed on the fourth line.



64. Thus it will be seen, that the letters are arranged so that the bass goes up and joins on to the treble, the C on the leger line above in the bass, being precisely the same tone as C the leger line below in the treble. The following shows how the two clefs unite on the staff.



See "Musical Exercises," &c. page 4.

### QUESTIONS.

What is the clef employed for? Which seven letters of the alphabet are used as the names of musical sounds? If we take the staff without the clef, are the letters then affixed upon

it? Is it not then by the power of the clef alone, that the letters are established on the staff? How many clefs are there in common use? What are they called? Where is the G clef usually placed? Where is the F clef usually placed? Which is the treble clef? Is the let-

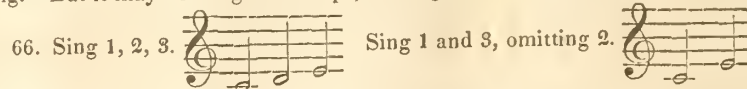
ter C, first leger line below, with the treble clef,

line above, with the base clef?

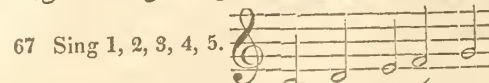
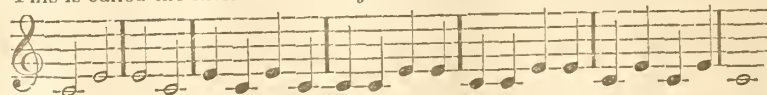
### CHAPTER XI.

#### FURTHER LESSONS ON THE SCALE.

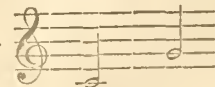
65. We have as yet only sung the scale regularly, ascending or descending. But it may be sung with skips, leaving out the intermediate notes.



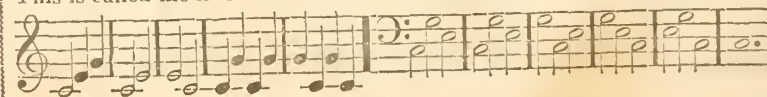
This is called the interval of a major third. Practise the following lesson.



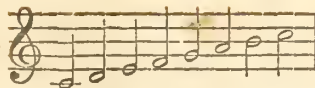
Sing 1 and 5, omitting the intermediate degrees.



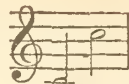
This is called the interval of a fifth. Practise the following lesson.



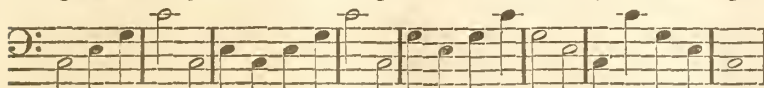
68. Sing 1, 2, 3, 4, 5, 6, 7, 8.



Sing 1 and 8, omitting the intermediate degrees.



This is called the interval of the eighth or octave. Practise the following lesson.



69. Sing the following, or any other combinations the teacher may direct:

1, 3, 5, 8	3, 1, 5, 8	5, 1, 3, 8	8, 5, 3, 1
1, 3, 8, 5	3, 5, 1, 8	5, 3, 8, 1	8, 3, 5, 1
1, 3, 8, 5	3, 8, 5, 1	5, 3, 8, 1	8, 1, 3, 5
1, 5, 3, 8	3, 5, 8, 1	5, 3, 1, 8	8, 1, 5, 3

If further practice should be desired on the common chord, which is hardly possible, see "Musical Exercises for Singing Schools," page 18.

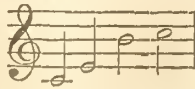
70. Sing 1, 3, 5, 8, 7, 8.



Sing 1, 3, 5, 7, 8.



Sing 1, 3, 7, 8.



Sing 1, 7, 8.

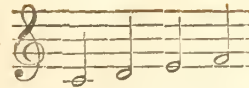


For exercises on the seventh, sing the following:

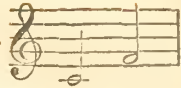
1, 8, 7, 8	5, 7, 8, 5
1, 8, 7, 5	3, 7, 8, 5
7, 8, 5, 8	1, 7, 8, 5
7, 5, 7, 8	3, 7, 8, 1

For further lessons on the seventh, if thought necessary, see "Musical Exercises for Singing Schools," page 21

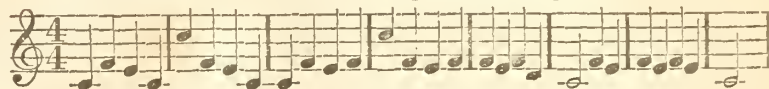
71. Sing 1, 2, 3, 4.



Sing 1, 4.



This is the interval of a fourth. Sing the following lesson.



For further lessons on the fourth, see "Musical Exercises for Singing Schools," page 22.

72. Sing 1, 2, 3, 4, 5, 6.



Sing 1, 6.



This is the interval of a sixth. Sing the following lesson.



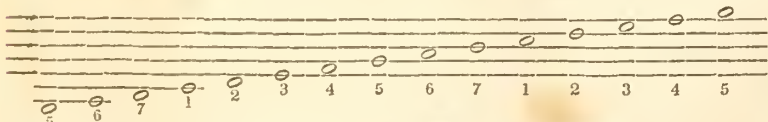
A lesson on the intervals indiscriminately.







73. We have as yet shown you the scale within the limits of an octave, or eight notes only. But these may be extended, or rather, other similar scales may be added above the original scale or below it. In this case 8 becomes 1 of a new scale above, and 1 becomes 8 of a new scale below.



For lessons on the Extension of the Scale, see "Musical Exercises for Singing Schools," pages 25, 26, 27, 28, 29.

### QUESTIONS.

May the scale be sung with skips? What is meant by skips? Strike out 2 between 1 and 3 and what interval remains? What is the interval from 1 to 5? From 1 to 8? From 1 to 7? From 1 to 4? From 1 to 6? From 1 to 2? May the scale be extended? What is meant by the extension of the scale?


## CHAPTER XII.

### HOW HUMAN VOICES ARE CLASSED.



74. Human voices may naturally be divided into four classes, viz. 1st, Base voices, or the lower voices of men. 2d, Tenor voices, or higher voices of men. 3d, Alto voices, (or Counter Tenor) the lower voices of females, and the voices of boys; and 4th, Treble, or the higher voices of females. The air, or principal part of the tune, is always designed for Treble voices. The following example will show the distinctions in the voices.



75. In classing his pupils, the teacher will be governed by the rules here laid down. The large majority of men have base voices. If a man can

sound this note  and sound it clear, and prolong it some time,

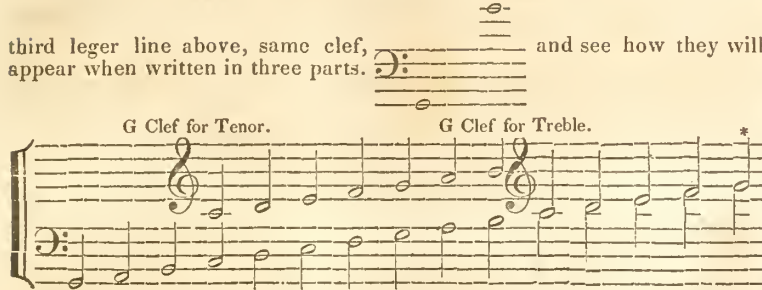
without straining to keep his voice up to it, his is unquestionably a good tenor voice. The Alto, or second treble, is an important part. It must be assigned to those females who sing low notes full and clear, without huskiness.

76. The base is written on the F clef,  but the other three parts are written with the G clef. 

It is a misfortune that we have to use the treble clef for all the parts except the base. The old tenor clef, for what reason we know not, has gone out of use. When the treble clef is used in the part designed to be sung by male voices, the tones are an octave lower, than if the same were designed to be sung by female voices. The leading melody or air, should always be sung by female voices, as they predominate. When a part is arranged as a second treble, if sung by male voices, it should be sung as if written an octave above. Sometimes it is written an octave above and called counter; in which case, if it is sung by female voices, it should be sung as if written an octave below. And let it be understood once for all, that when the G clef is used in the part designed for tenor voices, the notes are an octave below what they would be, if designed for treble voices.

77. Let us take a succession of sounds, from G, first line F clef to G

third leger line above, same clef, and see how they will appear when written in three parts.



\* The last note is on the third leger line of the base.

Thus it will be seen, that, when the G clef is used for the tenor, the notes are an octave lower than if it is used for the treble. In the above example the notes in the base and upper parts are precisely the same sounds. In the judgment of the writer, the tenor should have a distinct clef of itself, in order to prevent this twofold use of the G clef.

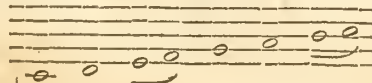
### QUESTIONS.

Into how many classes are human voices divided? Describe the four classes. Which sing the air or principal part? What is the extent of the base voice? Of the tenor? Of the alto? Of the treble? Is the alto or second treble an important part? What clef is used with the base? What clef with the other parts? Are the notes in the treble and tenor, although apparently the same sounds, precisely so? What is the difference? Is it not then to be regretted, that there is no distinct tenor clef?

## CHAPTER XIII.

### DISTINCTIONS BETWEEN THE DIATONIC AND CHROMATIC SCALES.

78. The Scale, as we have described it in the foregoing lessons, is the Diatonic Scale, a word of Greek origin, denoting that the scale is composed principally of whole tones. Run the scale upward.



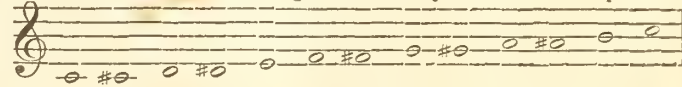
From C to D is a whole tone. From D to E is a whole tone; but from E to F is a half tone or semitone. From F to G, from G to A, and from A to B are whole tones, but from B to C is a half tone. Thus the scale is composed mostly of whole tones, and is therefore called Diatonic. But another kind of scale may be formed, as you will see.

79. Any two notes which are a full tone distant from each other may have an intermediate half tone. When all the half tones are inserted between the full tones, a scale is formed of semitones only, and called the Chromatic Scale.

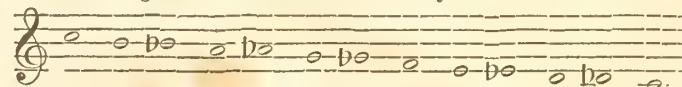
The Chromatic Scale takes its name from the Greek word *chroma*, or *color*, because the interspersed semitones give an ornamental effect to the diatonic or simple melody. Malcolm gives the chromatic scale a more significant name, viz. *semitonic* scale. On the organ or piano, the diatonic scale may be played on the white keys alone, but the chromatic cannot be played without the intermixture of the black keys.

80. In the chromatic scale ascending, the semitones are produced by the use of the sharp. It is made thus #. It raises the note before which it is placed, a half degree. In the scale descending, the semitones are produced by the use of flats. A flat depresses the note before which it is placed, a half tone. It is made thus, b.

The chromatic scale ascending, is formed by the use of sharps.



The descending chromatic scale is formed by the use of flats.



81. A note with a sharp before it, is said to be sharpened; thus we speak of F sharp, C sharp, &c. So a note with a flat before it, is said to be flattened; thus we speak of B flat, E flat. If a note is sharpened or flattened, it must always be called so. You must never say F when it is F sharp, nor B when it is B flat; and so of any other letter.

82. The natural, made thus ♮, takes away the effect of the flat or sharp, by restoring the note to its natural sound.

For the chromatic scale, in the "Musical Exercises for Singing Schools," see p. 35, and for exercises on the chromatic intervals, pp. 36-40.



83. As the school may now begin to sing, the teacher will select easy tunes in the key of C, and then in the key of G or F, increasing gradually in the number of the flats and sharps at the signature. The parts at first should be practised separately, then two together, then three, and at last the whole.

### QUESTIONS.

Why is the word diatonic applied to the scale? Is the diatonic scale composed entirely of whole tones, or only principally so? What does the chromatic scale take its name from? Is it composed entirely of half tones? What other name, more significant, is sometimes given to the chromatic scale? What character is used in the chromatic scale ascending? What character in descending? What effect has a sharp? What effect has a flat? Must we always say, a letter is sharpened or flattened, when we speak of it? What effect has the natural?

## CHAPTER XIV.

### OF THE TRANSPOSITION OF THE SCALE.

84. In all our examples we have taken C as the starting point of the major scale. But we may take any other letter as the first or fundamental note; only we must be careful to preserve the semitones between the *third* and *fourth*, and also the *seventh* and *eighth*. Removing the scale from C to some other letter, is called its transposition.

The scale is nothing more nor less than a succession of sounds in the following order: From the first to the second a full tone; from the second to the third a full tone; from the third to the fourth a semitone; from the fourth to the fifth, from the fifth to the sixth, and from the sixth to the seventh a full tone each; from the seventh to the eighth a half tone. Such is the scale. By preserving this order of the tones and semitones, its first note may be set on any letter.

85. The lowest note of the scale is the key note. If the scale rests on C, the tune is said to be in the key of C; if on any other letter, the key takes its name from that letter.

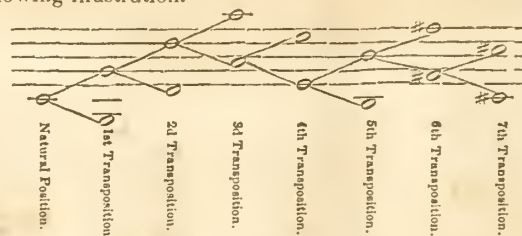
### QUESTIONS.

May any other letter besides C be taken as one of the scale? What must we be specially careful to do, if we take any other letter as the first note of the scale? What is the transposition of the scale? Can you give a description of the scale, and show what is the order of the tones and semitones of which it is composed? Which note in the scale is the key note? Does the key take its name from the letter on which the lowest note of the scale is placed?

## CHAPTER XV.

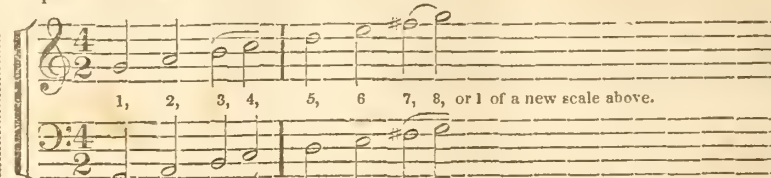
### TRANSPOSITION BY SHARPS.

86. In transposing the scale with the use of sharps, it is usual to change it to a fifth above or a fourth below, which are the same thing. Whether you ascend five notes, or descend four, you must come to the same letter. See the following illustration.



### FIRST TRANSPOSITION, KEY OF G.

87. Let us put the scale in the key of G; that is, let us begin it on G; let us place its lowest note on that letter.



88. Here F is sharpened. For what reason? Let us see if we can ascertain. Remember that the order of the tones and semitones must be preserved, as above described. Now we begin with G.

From G to A is a whole tone. There should be a whole tone between 1 and 2, and therefore A needs no alteration.

From A to B is a whole tone. There should be a whole tone between 2 and 3, and therefore B needs no alteration.

From B to C is a half tone. There should be a half tone between 3 and 4, and therefore C needs no alteration.

From C to D is a whole tone. There should be a whole tone between 4 and 5, and therefore D needs no alteration.

From D to E is a whole tone. There should be a whole tone between 5 and 6, and therefore E needs no alteration.

From E to F is a *half* tone. But there should be a *whole* tone between 6 and 7, and F therefore must be raised a half tone, which is done by placing a sharp before it. From E to F# is a whole tone, and thus we have gained the proper interval between 6 and 7.

From F# to G is a half tone. There should be a half tone between 7 and 8, and this furnishes an additional reason why F should be sharpened.

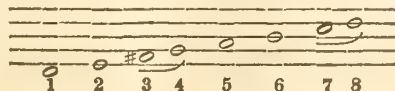
89. We have seen, that, in placing the scale on G, a sharp is necessary before F. To avoid the necessity of placing a sharp before F in every instance in which it occurs in the tune, it is placed at the beginning of the tune once for all, on that letter, and affects every F in the tune. It is then called **THE SIGNATURE** of the key. Every tune has a signature. If neither sharp or flat occur at the beginning, the signature is natural, and the key is C; that is to say, the scale rests on C. If there be one sharp, the key is G.

90. When the scale is transposed, the order of the syllables, *do, re, mi, fa, sol, la, si, do*, or *fa, sol, la, fa, sol, la, mi, fa*, is transposed with it. The numerals also are transposed in the same manner. But the seven letters, A, B, C, D, E, F, G, are not transposed by the transposition of the scale; they can only be transposed by the transposition of the clef. The clef may be transposed, but in modern music it is seldom or never done.

For exercises in the key of G, see "Musical Exercises for Singing Schools," page 50.

### SECOND TRANSPOSITION. KEY OF D.

91. The second transposition by sharps is to the key of D. See the illustration in section 86. It is produced by the addition of a second sharp to the signature.

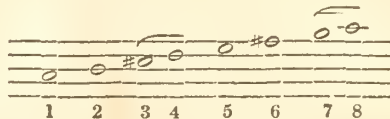


Here let the teacher go through a similar course of examination of the order of the tones and semitones, as is given in section 83, and call on the scholars to mark the signature of the key of D. It will be two sharps. Where shall the additional sharp be placed?

3

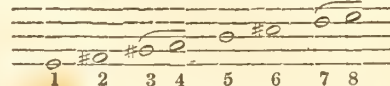
### THIRD TRANSPOSITION. KEY OF A.

92. The third transposition by sharps is to the key of A. See the illustration in section 86. It is produced by the addition of a third sharp to the signature.



Go through a similar examination to that in section 88, and require the scholars to mark the signature, being careful to make them give the reasons why the signature is changed. It will be three sharps. Where should the additional sharp be placed?

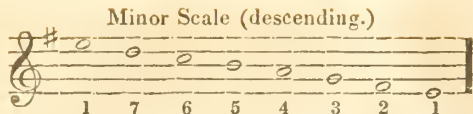
### 93. FOURTH TRANSPOSITION. KEY OF E.



Go through the examination again. The signature is four sharps. Where should the additional sharp be placed? For exercises on the different keys, see "Musical Exercises for Singing Schools," pp. 50-57.

94. These four transpositions by sharps are all that are commonly used; still others may occur. The scale may be placed on B, in which case five sharps is the signature; it may be placed on F#, in which case six sharps; it may be placed on C#, in which case seven sharps. See the illustration in section 86, and that which follows.

Key of C.		Key of G.		Key of D.	
This is the only position on the staff, in which the scale can be placed, without the use of sharps or flats.		G is an exact fourth below, or fifth above C.		D is an exact fourth below, or fifth above G.	
Key of A.		Key of E.		Key of B.	
A is an exact fourth below, or fifth above D.		E is an exact fourth below, or fifth above A.		B is an exact fourth below or fifth above E.	



106. Every major key has its relative minor, a minor third below.

1st Transposition by sharps.	If the key be C, the relative minor is A.
2d " "	If the key be G, the relative minor is E.
3d " "	If the key be D, the relative minor is B.
4th " "	If the key be A, the relative minor is F#.
1st Transposition by flats.	If the key be E, the relative minor is C#.
2d " "	If the key be F, the relative minor is D.
3d " "	If the key be Bb, the relative minor is G.
4th " "	If the key be Eb, the relative minor is C.
	If the key be Ad, the relative minor is F.

For exercises in minor scale, different keys, see "Musical Exercises for Singing Schools," pages 58, 59, 60.

### QUESTIONS.

Does the minor scale differ essentially from the major scale? In what respects does it differ? Has every major scale a relative minor? How many notes below is the minor scale placed? What does one of the major scale become, when put into the minor scale? Why is seven of the minor scale sharpened in ascending? Why is six also sharpened? Are they sharpened in descending? If the key be C, what is the relative minor? If the key be G, &c. Ask what is the relative minor of all the keys.

## CHAPTER XIX.

### MISCELLANEOUS CHARACTERS.

107. A Double Bar | shows the end of a strain, a movement, or a line of the poetry.

108. A Brace, at the beginning of a tune, shows how many parts are to be performed at the same time. You will see the brace at the beginning of all tunes, grouping the parts together.

109. A Close, || shows the end of a piece of music.

110. A Repeat, or dots across the staff, shows what parts of the music are to be performed twice.

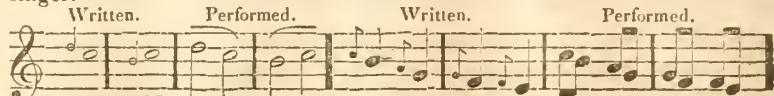
111. The figures 1 and 2 are sometimes used to mark a double close.

The notes marked 1 are sung the first time the piece is performed; the notes marked 2 are sung the second time, when those marked 1 are omitted.

112. The Slur,  shows the number of notes to be sung at one syllable.

113. Syncopation is when the natural order of the accent is broken, and a note begins on an unaccented and is prolonged on an accented part of a measure.

114. An Appoggiature, or leading note, is an embellishment. It usually borrows about half the time from the succeeding note. It always occurs on the accented part of a measure. The performance of these ornamental notes, must depend in a great degree upon the taste and judgment of the singer.



115. After Notes are embellishments, which borrow their time from the preceding note and always occur on the weak part of the measure.



Let the teacher frame the questions for this chapter.

## PART III. DYNAMICS.

### CHAPTER XX.

#### DEGREES OF SOUND.

116. DYNAMICS "is that department in the practice of music which consists in giving each tone that stress which the subject requires, including the loud and the soft, the swell and the diminish, the abrupt and the gentle, the staccato and the legato." Musical expression in general belongs to dynamics.

117. Teachers of music, and masters in the art, are accustomed to divide the power of sounds into five degrees, as follows:



118. The moderate, middling power of voice, produced without any unusual effort or constraint. This is marked *Mezzo*, or by contraction *m*. The term signifies *middling*, between soft and loud.

119. The loud tone, is a considerable increase on the mezzo, but it is produced without exerting the organs to the utmost. This degree is marked *FORTE*, or *F*.

120. The loudest tone is produced by all the efforts which the organs will bear without breaking into a scream. This is marked *Fortissimo*, or *FF*.

121. The soft sound is produced by some restraint upon the organs. This is marked *Piano*, or *P*.

122. The softest sound is produced by a very careful restraint of the organs, yet sufficient to have the tone clear and audible. This is marked *Pianissimo*, or *PP*.


For exercises on the dynamic degrees, see "Musical Exercises for Singing Schools," p. 44.


Every thing depends on the judgment and skill of the teacher, in impressing this department of the science on the minds of his pupils. Too much care cannot be taken with them. Expression is the soul of music, and springs entirely from natural feeling and refined taste. See the article "Expression," in Porter's musical Cyclopaedia.


## CHAPTER XXI.


## THE DIFFERENT DYNAMIC TONES.


123. A steady unaltered sound is called an organ tone. It continues of equal power from the beginning to end. It is called an organ tone, because it is like the tone which an organ pipe produces.

124. A sound which grows gradually louder and louder is called *crescendo*, and marked *cres.* and sometimes with this character .

125. A sound which commences loud, and grows gradually softer and softer, is called *diminuendo*, and marked *dim.* and sometimes with this character .

126. There is a sound which partakes of the qualities of both the latter, beginning soft, and gradually growing louder, and then decreasing unto the end. This is called a swell, and is marked .


127. A sudden and forcible swell, short and emphatic, is called the pressure tone, and is marked thus .




128. A sudden breaking out of the voice, very loud and rapidly diminished, is called the explosive tone. It is marked *Forzando*, or *fz.* and designated by this mark .

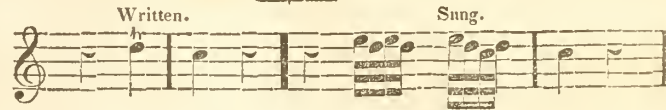
129. *STACCATO* marks ! ! ! denote that the notes over which they are placed, are to be sung in a short and distinct manner. Crotchets thus marked, would be sung like quavers.



130. *LEGATO* is the opposite of staccato. It denotes the smooth, gliding style.

131. The pause or hold, made thus,  is often used to give expression to a note. It increases the length of the note to which it is applied at the pleasure of the performer.

132. The trill is a grace difficult of execution, but very brilliant when it is well done. It is marked  It consists of a quick alternate reiteration of the note above,  with that over which the character is placed, and usually ends  with a turn from the note below.



## CHAPTER XXII.

## EXPRESSION IN GENERAL.

We are obliged again to repeat, that much must be left to the judgment and taste of the teacher. Almost every thing depends on him. It is almost impossible to lay down rules for expression. It is a thing which will not submit to rules. Without doubt expression may be somewhat assisted by rules. Thorough practice of the principles of the two preceding chapters will be an advantage; but it must be confessed, after all, that true expression results from good judgment, cultivated feeling, and sparkling imagination,—principles that will be more likely to make rules for each occasion, than to follow arbitrary injunctions. The first great point is to study the sentiment you are about to sing, and fill your own soul with it; and then sing it in that way which best corresponds with your own emotions, and communicates them most effectually to others. A singing master should have a thorough knowledge of pronunciation; he should articulate well, giving to each syllable its proper enunciation, and he should know where to apply accent and emphasis to give effect. It takes years of practice to make a good singer. Many think themselves so, who are sadly deficient.

## EXPLANATION OF MUSICAL TERMS.

*A*, an Italian preposition, signifying *at, in, for, with*.  
*A due* for two voices; *A tre*, for three voices; *A tempo*, in time.  
*Accelerando*, (from *accelerare*, to hasten,) accelerating the time.  
*Adagio*, very slow.  
*Affettuoso*, (or *con affetto*) expressing tenderness and feeling.  
*Air*, the principal melody.  
*Alla*, according to, in the style of.  
*Allegretto*, somewhat quick.  
*Allegro*, joyful, quick, stronger than *Allegretto*.  
*Amoroso*, in a soft and delicate style.  
*Andante*, in a distinct and exact manner, (from *andare*, to go, to step.  
*Anima*, (usually *con anima*), *con*, with, *anima*, soul, with feeling.  
*Ardito*, bold, energetic.  
*Assai*, much, very, as *Assai Allegro*, very quick, or *Largo Assai*, very slow.  
*Base*, the foundation, the lowest part in harmony.  
*Battuta*, or *A Battuta*, in time by beats, used after *ad libitum*.  
*Brilliant*, in a gay, showy, brilliant style.  
*Brioso*, spirit, fire; or *Con Brio*, with spirit and animation.  
*Cadence*, a regular termination of a musical sentence, formed by two successive chords.  
*Canon*, or *Round*, a piece in which the performers begin one after the other, and successively take the same subject. When the first finishes, the performer begins anew, and thus makes a perpetual fugue.  
*Cantabile*, in a graceful, smooth, elegant style.  
*Canto*, (a song,) the same as *air*. The highest part, or melody.  
*Carol*, a song of praise and exultation.  
*Chant*, a melody, somewhat in the talking style, to which the psalms and other select passages of scripture are sung.  
*Chord*, a combination of sounds.

*Chorus*, a composition of several parts performed at the same time.  
*Col*, (Ital. prep.) with.  
*Con*, ( " ) with.  
*Crescendo*, a gradual increasing of the sound.  
*Da Capo*, or *D. C.* to the beginning, to return and end with the first strain.  
*Del Segno*, to the sign of repeat.  
*Diminuendo*, diminishing gradually the sound.  
*Dolce*, sweet, smooth, and delicate.  
*Duet*, a composition for two voices.  
*E*, and, as *Moderato e Maestoso*, moderate and majestic.  
*Espressione*, in an expressive manner.  
*Falsetto*, the upper unnatural tones of the voice, more particularly applied to a man's voice.  
*Figured Bass*, a bass with the harmony indicated by figures.  
*Forte*, strong, loud. *Fortissimo*, very strong, and loud.  
*Forzando*, or *fz.* the sign of the explosive tone. It is made by filling the lungs, and suddenly forcing out the air, producing an abrupt or passionate sound.  
*Fugue*, a composition in which the parts appear to pursue each other. The leading part takes up a given subject, which is successively repeated or imitated by the other parts.  
*Furioso*, loud, quick, furious, wild.  
*Gamut*, an old expression for the scale.  
*Giusto*, in an equal, steady, and just time.  
*Grave*, very slow, deep, and solemn.  
*Grazioso*, in a smooth, flowing, graceful style.  
*Gusto*, taste. *Con Gusto*, or *Gustoso*, with taste.  
*Larghetto*, not so slow as *Largo*.  
*Largo*, very slow and rather soft.  
*Legato*, in a smooth connected manner. Opposite of *Staccato*.  
*Lento*, slow and gentle, nearly the same as *Adagio*.  
*Maestoso*, majestic, with dignity and grandeur.  
*Mezza*, or *Mezzo*, half, middle, mean, somewhat; as *Mezzo forte*, somewhat loud.  
*Moderato*, moderate.

*Molto*, very much, in a great degree.  
*Morendo*, gradually decreasing in sound, until it dies away.  
*Non*, not, as *Non tanto*, not too much.  
*Obligato*, indispensable. Applied to parts which cannot be left out.  
*Piano*, *pia*, *p*, soft.  
*Pianissimo*, very soft.  
*Poco*, a little more, as *poco allegro*, more allegro.  
*Prestissimo*, very quick. The quickest movement.  
*Presto*, quick.  
*Quartetto*, for four voices or instruments.  
*Quintetto*, for five voices or instruments.  
*Recitative*, a species of music between speaking and singing.  
*Sempre*, always, throughout, as *sempre piano*, piano throughout.  
*Siciliano*, a composition of  $\frac{3}{4}$  or  $\frac{6}{8}$  to be performed slowly and gracefully, in a soothing and tender style.  
*Solo*, alone. *Flauto solo*, the flute alone. The word is most commonly used to signify a piece for one voice.  
*Soprano*, the treble, or highest vocal part.  
*Sostenuto*, sustained, signifying that the notes are to be held on to their utmost length.  
*Spiritoso*, or *Con Spirito*, with spirit and animation.  
*Staccato*, implies that the notes are to be struck in a distinct, short, and pointed manner.  
*Symphony*, a passage for instruments.  
*Tasto*, without chords.  
*Tempo*, time.  
*Trio*, a composition for three voices or instruments.  
*Tutti*, all; used after a solo passage, to show that all must strike in.  
*Verse*, one voice to a part.  
*Vigoroso*, in a bold and vigorous style.  
*Vivace*, in a brisk, light, and elegant style.  
*Voce*, the voice.  
*Volti*, turn over. *Volti subito*, turn over quickly.  
*Voluntary*, an extempore or free performance on the organ.



# THE G O S P E L   H A R M O N I S T .

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**PRIMUS.   L. M.**

T. Whittemore.

MODERATO.

My God, in whom are all the springs. Of boundless pow'r and grace unknown; Hide me beneath thy spreading wings, Till ev'ry cloud be o - ver - blown.

## TILDEN. L. M.

O tell me with a gen-tle voice, Thou art my God, and I'll rejoice. Fill'd with thy love, I dare proclaim, The brightest honors of thy name.

The musical score for 'TILDEN. L. M.' consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The last two staves are in bass clef with the same key signature and time signature. The melody is primarily in the treble part, with the bass part providing harmonic support. The lyrics are written below the first two staves.

## NORTON. L. M.

And thou hast own'd my righteous cause.

Lord, thou hast seen my soul sincere, Hast made thy truth and love appear; Be - fore mine eyes I set thy laws, And thou hast own'd my righteous cause.

And thou hast own'd my righteous cause.

And thou hast own'd my righteous cause.

The musical score for 'NORTON. L. M.' consists of four staves. The first two staves are in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The last two staves are in bass clef with the same key signature and time signature. The melody is primarily in the treble part, with the bass part providing harmonic support. The lyrics are written below the first two staves, with the phrase 'And thou hast own'd my righteous cause.' appearing at the end of each staff.

Great God, thy glories shall em - ploy, My holy fear, my humble joy; My lips in songs of lion - or bring, Their tribute to th' eter - nal King.

This musical score is for the hymn 'PARKMAN. L. M.'. It consists of four staves. The first three staves are in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The fourth staff is in bass clef with the same key signature and time signature. The melody is written on the first three staves, and the bass line is on the fourth. The lyrics are written below the first three staves.

SPRING. L. M.

a

Sweet is the day of sacred rest! No mortal care shall seize my breast. O may my heart in tune be found, Like David's harp of solemn sound.

This musical score is for the hymn 'SPRING. L. M.'. It consists of four staves. The first three staves are in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The fourth staff is in bass clef with the same key signature and time signature. The melody is written on the first three staves, and the bass line is on the fourth. The lyrics are written below the first three staves.



## CHESHIRE. L. M.

Bless, O my soul, the living God, Call home thy thoughts that rove abroad; Let all the powers within me join, In work and worship so divine.

## TIBET. L. M.

Praise ye the Lord, my heart shall join, In work so pleasant, so divine; Now while the flesh is mine abode, And when my soul ascends to God.

# RETIREMENT. L. M.

27

**F.** **F.** **DIM.**

Away from ev'ry mortal care, Away from earth our soul's re-treat, We leave this worthless world a-far, And wait and worship near thy seat.

# FRYEBURG. L. M.

**BOLD.**

Trust him, ye saints, in all your ways, Pour out your hearts before his face, When helpers fail and foes in-vade, God is our all-suf-fi-cient aid.

ALLEGRO MODERATO.

## CAMBRIDGEPORT. L. M.

Chant.

L. Marshall.

On wings of faith to heav'n ascend, By hope an - tic - ipate the feast; With all thy might still upward tend, And leave to sensual minds the rest.

## CHIPPEWA. L. M.

B. A. Burditt.

Stand up my soul, shake off thy fears, And gird the gospel armor on; March to the gates of endless joy, Where thy great Captain Saviour's gone, Where thy great Captain Saviour's gone.



**COURT STREET. L. M.**

J. A. Robinson.

29

Slow.

Four staves of music in 4/4 time, key of B-flat major. The first staff is the treble clef melody, the second is the vocal line with lyrics, the third is the alto clef melody, and the fourth is the bass clef accompaniment. The lyrics are: "O thou who hast at thy command, The hearts of all men in thy hand, Our wayward erring hearts incline, To have no other will but thine."

O thou who hast at thy command, The hearts of all men in thy hand, Our wayward erring hearts incline, To have no other will but thine.

**AVIGNON. L. M.**

Friend.

Slow.

Four staves of music in 3/2 time, key of B-flat major. The first staff is the treble clef melody, the second is the vocal line with lyrics, the third is the alto clef melody, and the fourth is the bass clef accompaniment. The lyrics are: "O grant us grace, almighty God, To read and mark thy holy word; Its truths with meekness to receive, And by its holy precepts live."

O grant us grace, almighty God, To read and mark thy holy word; Its truths with meekness to receive, And by its holy precepts live.

## WINTHROP. L. M.

SLOW. PIA.

INC.

From morning dawn to evening close, On thee, O Lord, our hopes repose; To thy great name with joy we raise, Triumphant songs of grateful praise.

The musical score for 'WINTHROP. L. M.' is written in 2/2 time. It consists of four staves. The first three staves are for the vocal part, and the fourth is for the piano accompaniment. The lyrics are: 'From morning dawn to evening close, On thee, O Lord, our hopes repose; To thy great name with joy we raise, Triumphant songs of grateful praise.'

## STANWOOD. L. M.

In thee, O Lord, our hope shall rest, Fountain of peace, and joy, and love; Thy favor only makes us blest, Without thee all would nothing prove.

The musical score for 'STANWOOD. L. M.' is written in 4/4 time. It consists of four staves. The first three staves are for the vocal part, and the fourth is for the piano accompaniment. The lyrics are: 'In thee, O Lord, our hope shall rest, Fountain of peace, and joy, and love; Thy favor only makes us blest, Without thee all would nothing prove.'

PIA.

F.

Blessings abound where'er he reigns, The pris'ner leaps to lose his chains, The weary find e - ter - nal rest, And all the sons of want are blest.

## FLEETWOOD. L. M.

FULL.

Great cause of all things! source of life! Sovereign of air, and earth, and sea! All nature feels thy pow'r, and all, A si - lent homage pay to thee.



## WENTWORTH. L. M.

What mean these jealousies and fears, As if the Lord were loth to save, Or lov'd to see us drenched in tears, Or sink with sorrow to the grave, Or sink with sorrow to the grave.

ANDANTE.

## PHIPPS. L. M.

J. Bricher.

Happy the meek, whose gen - tle breast, Clear as the summer's evening ray, Calm as the region of the blest, Enjoys on earth celes - tial day.

Blest are the saints which sit on high, Around thy throne of majesty, Thy brightest glories shine above, And all their work is praise and love, And all their work is praise and love.

## THURLOW. L. M.

SLOW AND FULL.

P.

F.

Praise God, and in his name rejoice, Ye sons of men with heart and voice; O let them sing his ho - ly worth, Whose praise is over heaven and earth.

## ALSTEAD. L. M.

F.

PIA.

Great God attend while Zi - on sings, The joy that from thy presence springs, To spend one day with thee on earth, Exceeds a thousand days of mirth.

## TRANQUILITY. L. M.

English Melody.

Lord, in the tem - ple of thy grace, We feel thy presence and adore; We gaze up - on thy love - ly face, And learn the wonders of thy pow'r.



MODERATO.

My God, how boundless is thy love, Thy gifts are ev-ry evening new, And morning mercies from above, Gently dis - til like early dew.

SHARON. L. M.

Malan, a clergyman of Switzerland.

MODERATO LEGATO

Father, I bless thy gen - tle hand, How kind was thy chastis - ing rod, That brought my conscience to a stand, And led my wandering soul to God;

## CRANSTON. L. M.

Soon shall I pass the gloomy vale, Soon all my mortal pow'rs shall fail; O may my last expir - ing breath, His lov - ing kindness sing in death.

## COTTERILL. L. M.

Now to the God to whom all might, And glory, in all worlds belong, Who fills unseen his throne of light, Come let us sing a joy - ful song.

Great source of life, our souls confess, The various riches of thy grace; Crown'd with thy mercy we rejoice, And in thy praise exalt our voice.

ABINGTON. L. M.

PIA.

PP.

T. Whittemore.

CRES.

To God of ev'ry good the spring, The tribute of your praises bring; The tribute of your praises bring, For grace and truth thro' Jesus giv'n, Mercy and peace and hope of heaven, Mercy and peace &c.

ORGAN.



WITH EXPRESSION:

Be with me Lord, where'er I go, Teach me what thou wouldst have me do; Suggest what'er I think or say; Direct me in thy narrow way.

## OLD HUNDRED. L. M.

M. Luther.

1. From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung, Through ev'ry land by ev'ry tongue.

2. E - ter - nal are thy mercies, Lord, E - ter - nal truth attends thy word, Thy praise shall sound from shore to shore, Till suns shall rise to set no more.

What are those soul-re - viv - ing strains, Which echo thus from Salem's plains? What anthems loud and loud - er still, So sweet - ly sound from Zion's hill.

**GERMANY. L. M.**

Beethoven.

As in soft silence vernal showers, Descend and cheer the fainting flowers, So in the se - cre - cy of love, Falls the sweet influence from above.

FOR. PIA. F.

Awake my soul in joyful lays, And sing the great &c.

Awake my soul in joy-ful lays, And sing the great Redeemer's praise, He justly claims a song from me, His

Awake my soul in joyful lays, And sing the great &c.

FF.

O how great, His loving kind - - - ness &c.

loving kindness His loving kindness O how free.

O how great, His lov - ing kind - - - ness &c.

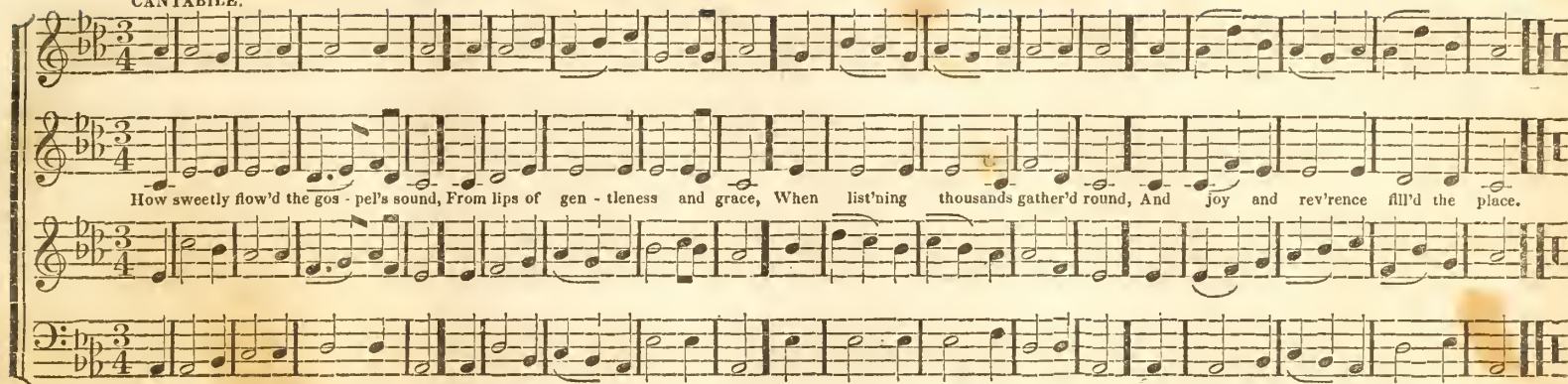
He saw me dead, in sin and thrall,  
Yet lov'd me notwithstanding all;  
He saved me from my lost estate,  
His loving kindness, O how great.

Though num'rous hosts of mighty foes,  
Though earth and hell my way oppose,  
He safely leads my soul along,  
His loving kindness, O how strong.

Then shall I pass the gloomy vale,  
Soon all my mortal pow'rs must fail;  
O may my last expiring breath,  
His loving kindness sing in death.



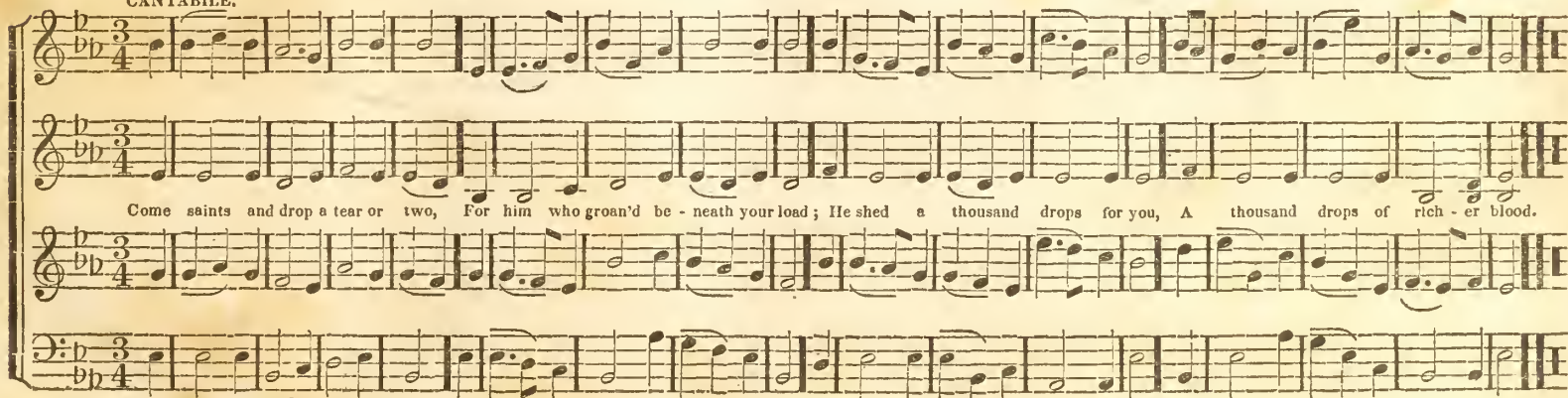
CANTABILE.



How sweetly flow'd the gos - pel's sound, From lips of gen - tleness and grace, When list'ning thousands gather'd round, And joy and rev'rence fill'd the place.

## UNIVERSITY. L. M.

CANTABILE.



Come saints and drop a tear or two, For him who groan'd be - neath your load; He shed a thousand drops for you, A thousand drops of rich - er blood.

Ye saints that to his house belong, Ye saints . . . . .

Praise ye the Lord, ex - alt his name, While in his holy courts ye wait; Ye saints that to his house be - long, Ye saints that to his house belong,

Ye saints that to his house belong, Ye saints . . . . .

Or stand at - tend - ing at his gate.

Or stand at - tend - ing at his gate.

Or stand at - tend - ing at his gate.

Praise ye the Lord; the Lord is good;—  
To praise his name is sweet employ.  
Israel he chose of old, and still  
His church is his peculiar joy.

Through every age the Lord declares  
His name, and breaks th' oppressor's rod;  
He gives his suffering servants rest,  
And will be known 'th' almighty God.'

Bless ye the Lord who taste his love;  
People and priests exalt his name.  
Among his saints he ever dwells:  
His church is his Jerusalem.

**RETREAT. L. M.**

FOR.

PIA.

G. Wood.

FOR.

**43**

Musical score for 'RETREAT. L. M.' in 3/2 time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'In God the naked soul shall find, A hiding place from chilling wind; Or when the raging tempests beat, A covert warm, a sure retreat, A covert warm, a sure retreat.'

**COURTLAND. L. M.**

Weber.

Musical score for 'COURTLAND. L. M.' in 3/4 time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morning light, And talk of all thy truth at night. And talk &c.'



## LINCOLN. L. M.

TENOR SOFT.

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morning light, And talk of all thy truth at night.

BASE SOFT.

Detailed description: This block contains the musical notation for the hymn 'LINCOLN'. It features two staves. The top staff is for Tenor (SOFT) and the bottom staff is for Bass (SOFT). Both are in the key of B-flat major (two flats) and 3/4 time. The melody is simple and hymn-like, with the lyrics written below the tenor staff.

## TEXAS. L. M.

B. A. Burdett.

The flow'ry spring, at God's command, Perfumes the air, and paints the land; The summer rays with vigor shine; To raise the corn, and cheer the vine.

Detailed description: This block contains the musical notation for the hymn 'TEXAS'. It features two staves. The top staff is for Tenor and the bottom staff is for Bass. Both are in the key of D major (two sharps) and 3/4 time. The melody is simple and hymn-like, with the lyrics written below the tenor staff.

LOUD AND BOLD

Stand up, my soul, shake off thy fears, And gird the gos - pel armor on; March to the gates of endless joy,

Where thy great Captain Saviour's gone, Where thy great Captain Saviour's gone.

Hell and thy sins resist thy course,  
But hell and sin are vanquish'd foes,  
Thy Jesus nail'd them to the cross,  
And sung the triumph when he rose.

Then let my soul march boldly on,  
Press forward to the heavenly gate,  
There peace and joy eternal reign,  
The glittering robes for conquerors wait.

There shall I wear a starry crown,  
And triumph in almighty grace,  
While all the armies of the skies  
Join in my glorious Leader's praise.

SLOW.

To thee, my heart, e - ter - nal King, Would now its grateful tribute bring, To thee its humble homage raise, In songs of ar - dent grate - ful praise.

## CARLISLE. L. M.

Let ev'ry creature rise and bring, Pe - cu - liar honors to our King; Angels descend, with songs again, And earth repeat the long Amen.



When strangers stand and hear me tell, What beauties in my Savior dwell ; Where he is gone they fain would know, That they may seek and love him too, That they may seek and love him too.

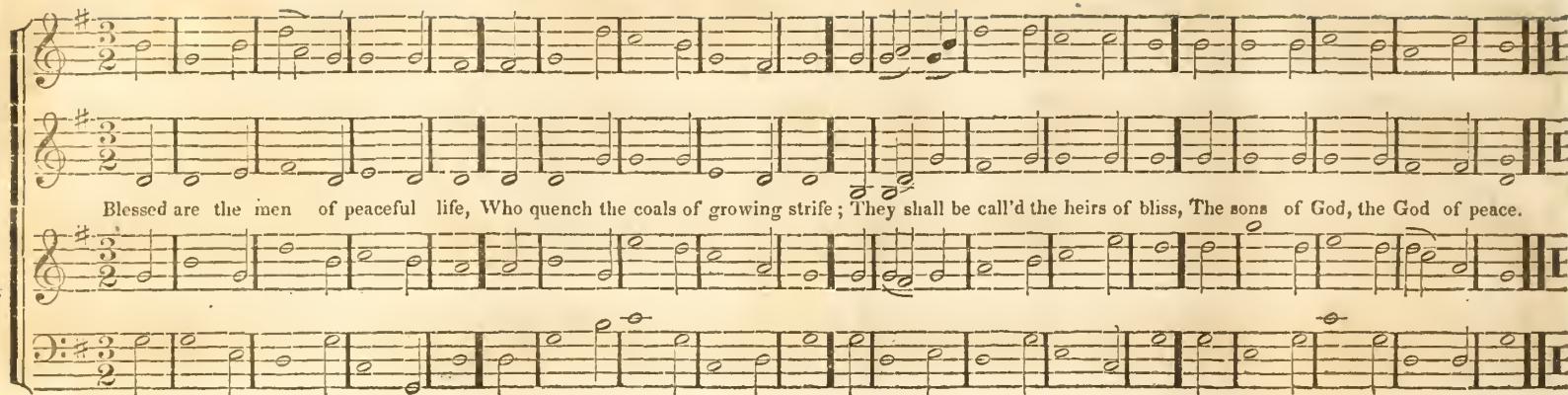
This musical score is for the hymn 'AUGUSTA. L. M.' and is written in 2/2 time with a key signature of one sharp (F#). It consists of four staves. The first staff is the vocal melody, featuring a mix of quarter and eighth notes with some rests. The second staff is a piano accompaniment with a more active eighth-note pattern. The third staff is a second vocal melody, and the fourth staff is a bass line. The lyrics are printed between the second and third staves.

## WINDHAM. L. M.

Reed.

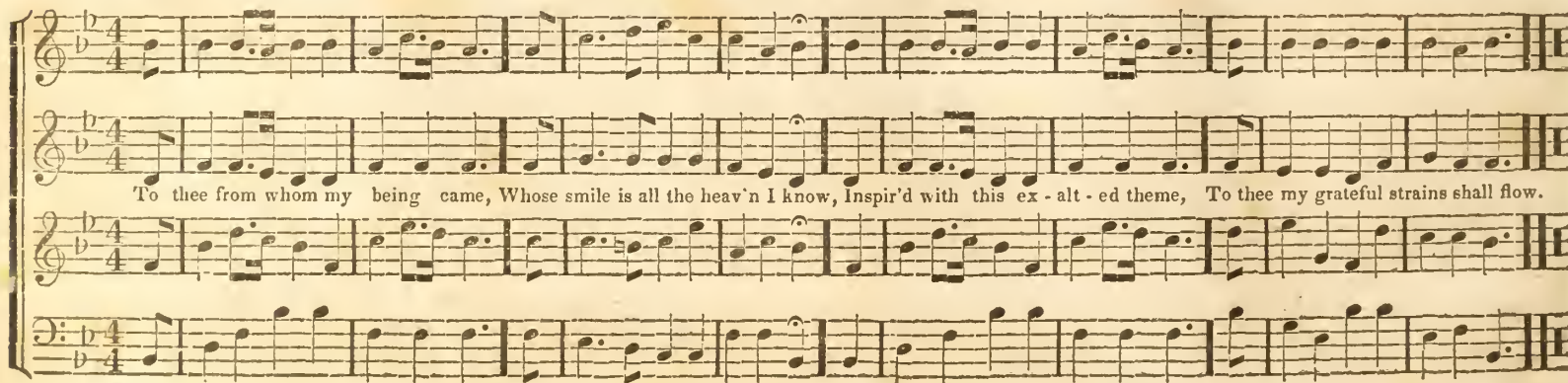
Af - flic - tion's faded form draws nigh, With wrinkled brow and tearful eye ; With sackcloth on her bosom spread, And ashes scatter'd o'er her head.

This musical score is for the hymn 'WINDHAM. L. M.' and is written in 2/2 time with a key signature of two flats (Bb and Eb). It consists of four staves. The first staff is the vocal melody, the second is a piano accompaniment, the third is a second vocal melody, and the fourth is a bass line. The lyrics are printed between the second and third staves.

**EDENTON. L. M.**

Blessed are the men of peaceful life, Who quench the coals of growing strife; They shall be call'd the heirs of bliss, The sons of God, the God of peace.

The musical score for "Edenton, L. M." consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is in bass clef with the same key signature and time signature. The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are written below the first three staves.

**TREMONT. L. M.**

To thee from whom my being came, Whose smile is all the heav'n I know, Inspir'd with this ex - alt - ed theme, To thee my grateful strains shall flow.

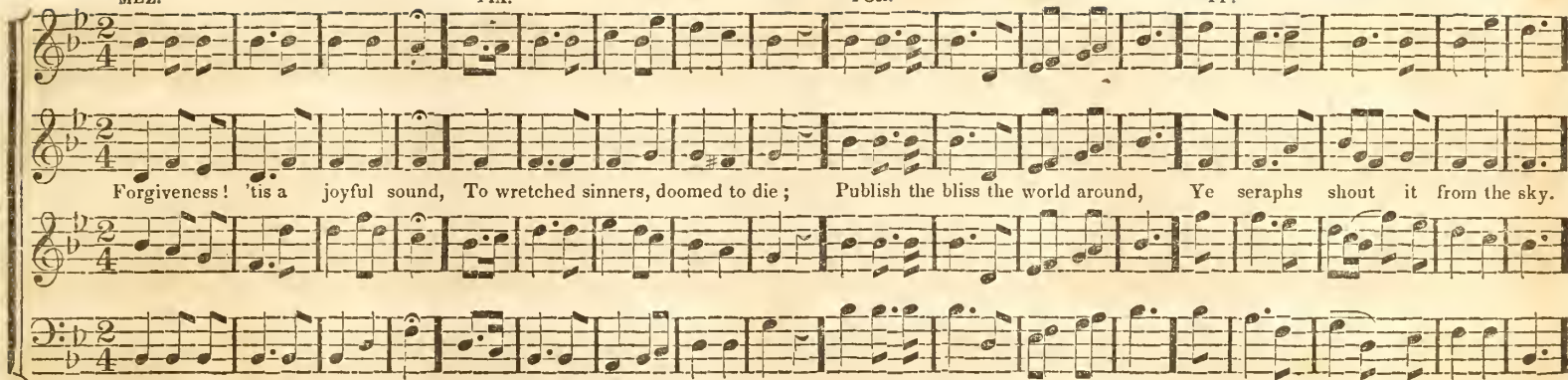
The musical score for "Tremont, L. M." consists of four staves. The first three staves are in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are written below the first three staves.

MEZ.

PIA.

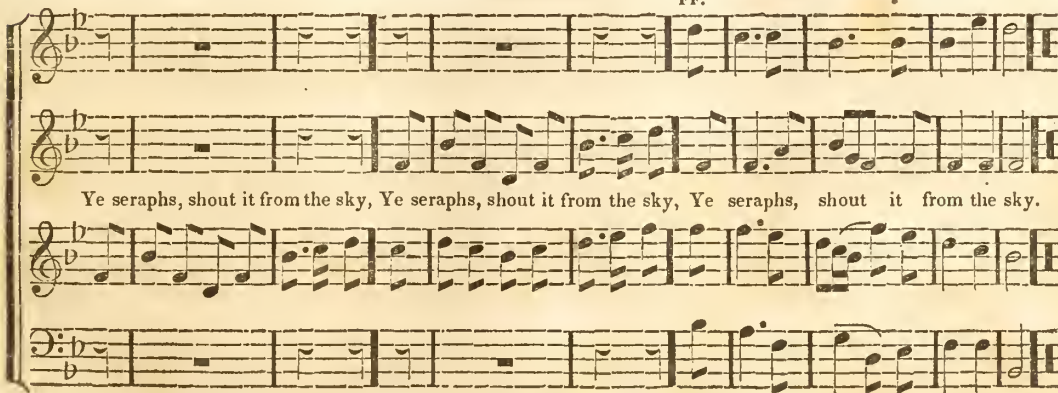
FOR.

FF.



Forgiveness! 'tis a joyful sound, To wretched sinners, doomed to die; Publish the bliss the world around, Ye seraphs shout it from the sky.

FF.



Ye seraphs, shout it from the sky, Ye seraphs, shout it from the sky, Ye seraphs, shout it from the sky.

'Tis the rich gift of love divine;  
'Tis full, outmeasuring every crime;  
Unclouded shall its glories shine,  
And feel no change by changing time.

O'er sins unnumbered as the sand,  
And like the mountains for their size,  
The seas of sovereign grace expand,  
The seas of sovereign grace arise.

For this stupendous love of heaven,  
What grateful honors shall we show?  
Where much transgression is forgiven,  
Let love in equal ardors glow.

By this inspir'd let all our days,  
With various holiness be crown'd;  
Let truth and goodness, prayer and praise,  
In all abide, in all abound. — BY DR. GIBBONS.



Resound through heav'n, Resound, &c.

Lo what en - rap - tured songs of praise Resound through heav'n to Christ the Lamb; A - dor - ing angels on him gaze,

Resound through heav'n, Resound, &c.

Detailed description: This block contains the first system of a musical score. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style. The lyrics are written below the staves, with some words aligned with specific notes. There are asterisks above the first and fourth staves, indicating a specific note value instruction.

And swell the gold - en trump of fame, And swell, &c.

And swell the gold - en trump of fame.

Detailed description: This block contains the second system of the musical score. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music continues from the first system. The lyrics are written below the staves, with some words aligned with specific notes.

\* This quarter note, in base and tenor, should be made two eighths, when the syllables require it.

Amid his smiles and glories bright,  
Transported millions round him bend,  
And, robed in life's primeval light,  
The honors of his cross extend.

Salvation to the Lamb, they cry,  
That sits upon the shining throne,  
Who once for sinful men did die,  
That he might seek and bring them home.

Hosanna! all have joined the song,  
In heaven, and earth, and in the seas;  
Salvation sounds from every tongue,  
In swelling notes of ceaseless praise.

**MOSELLE. L. M.****51**

Great God, attend while Zion sings, The joy that from thy presence springs, To spend one day with thee on earth, Exceeds a thousand days of mirth.

**HOUSTON. L. M.****B. A. Burditt.**

From all that dwell be - low the skies, Let the Cre - ator's praise arise; Let the Redeemer's name be sung, Through ev'ry land, by ev - ry tongue.

Give to the Lord of Lord's renown, The King of kings with glo - ry crown, His mercy ever shall endure, When lords and kings are known no more, When lords and kings &c.

## STUART. L. M.

Let Zion praise the mighty God, And make his honors known abroad; For sweet the joy our songs to raise, And glorious is the work of praise.



SOFT AND PLAINTIVE.

Sweet is the scene when virtue dies, When sinks a righteous soul to rest; How mildly beam the closing eyes, How gently heaves the dying breast.

This musical score is for the hymn 'JEWELL. L. M.' in 2/2 time, marked 'SOFT AND PLAINTIVE'. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'Sweet is the scene when virtue dies, When sinks a righteous soul to rest; How mildly beam the closing eyes, How gently heaves the dying breast.'

## BOWDOINHAM. L. M.

Great God, attend while Zion sings The joy that from thy presence springs: To spend one day with thee on earth, Exceeds a thousand days of mirth, Exceeds a thousand days of mirth.

This musical score is for the hymn 'BOWDOINHAM. L. M.' in 4/4 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'Great God, attend while Zion sings The joy that from thy presence springs: To spend one day with thee on earth, Exceeds a thousand days of mirth, Exceeds a thousand days of mirth.'

Now save us Lord, from slavish fear, Now let our hope be firm and strong; Till thy sal - va - tion shall ap - pear, And joy and triumph raise the song.

ORGAN. VOICE.

## ANTHON. L. M.

T. Whittemore.

ALLEGRETTO. FOR. PIA. FOR.

In glad amazement, Lord, I stand, Amidst the bounties of thy hand; How num - ber - less those bounties are, How rich, how various, and how fair.

# DUKE STREET. L. M.

Hatton.

55

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky, Those heavenly guards around thee wait, Like chariots that at-tend thy state.

# PEARLGATE. L. M.

Stretch'd on the cross the Saviour dies, Hark, his expiring groans arise: See from his hands, his feet, his side, Runs down the sacred crim-son tide.



My God, in whom are all the springs, Of boundless love and grace unknown; Hide me beneath thy spreading wings, Till every cloud be overblown.

**CRAFTSBURY. L. M.**

Air by Pleyel.

Thy ways, O Lord, with wise design, Are framed upon thy throne above, And every dark or bending line, Meets in the centre of thy love.

Four staves of music in 2/4 time, key of D major. The melody is on the first staff, and the accompaniment is on the second, third, and fourth staves. The lyrics are written below the second staff.

O come, loud anthems let us sing, Loud thanks to our Al - mighty King; For we our voices high should raise, When our salvation's rock we praise.

## METHUEN. L. M.

Four staves of music in 3/4 time. The melody is on the first staff, and the accompaniment is on the second, third, and fourth staves. The lyrics are written below the second staff.

Praise ye the Lord! let praise employ, In his own courts, your songs of joy; The spacious firma - ment a - gain Shall echo back the joyful strain.

8

SPIRITED.

Stand up, my soul, shake off thy fears, and gird the gos-pel ar-mor on; March to the gates of

Stand up, my soul, shake off thy fears, . . . . . And gird the gos-pel ar-mor on; March to the gates of

Stand up, my soul, shake off thy fears, and gird the gos-pel ar-mor on;

Stand up, my soul, shake off thy fears, . . . . . And gird the gos-pel ar-mor on; March to the gates of

end-less joy, . . . Where Je-sus thy great Cap-tain's gone, . . . Where Je-sus thy great Cap-tain's gone.

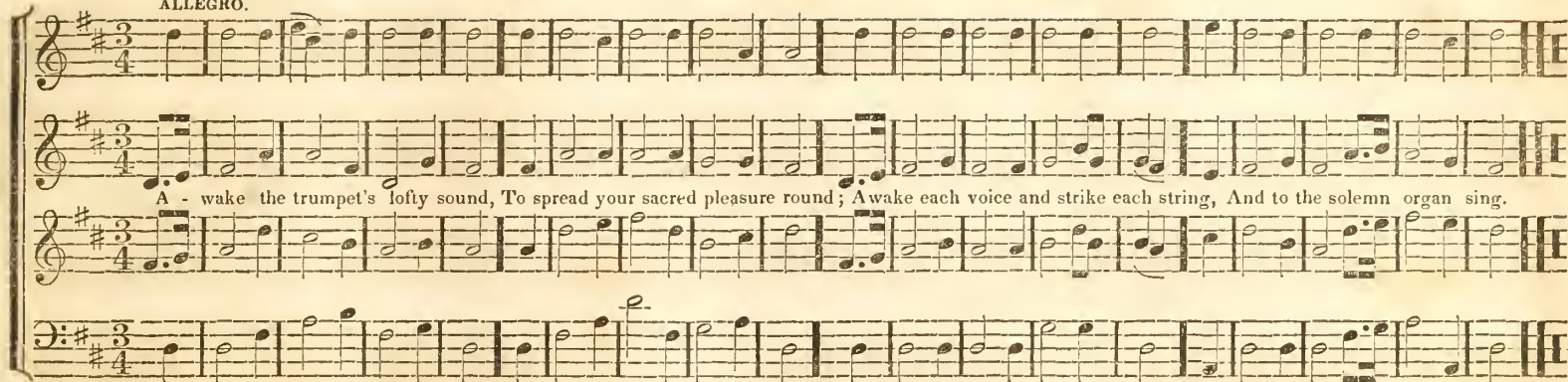


**CYME. L. M.**

Isaac Clark.

59

ALLEGRO.

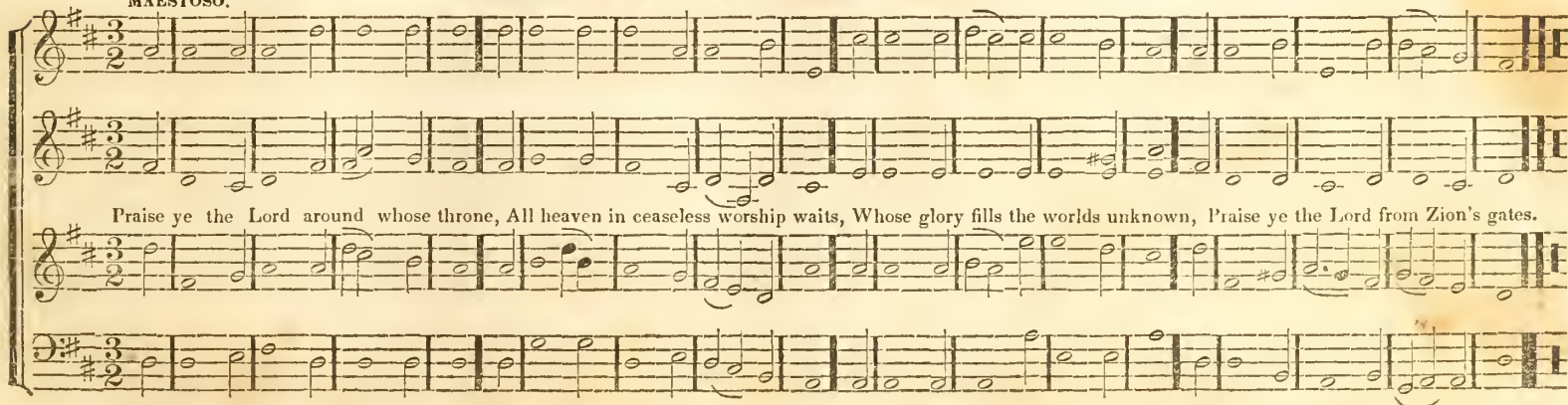


A - wake the trumpet's lofty sound, To spread your sacred pleasure round; Awake each voice and strike each string, And to the solemn organ sing.

**BLENDON. L. M.**

Giardini.

MAESTOSO.



Praise ye the Lord around whose throne, All heaven in ceaseless worship waits, Whose glory fills the worlds unknown, Praise ye the Lord from Zion's gates.

To thee, Most High, to thee belong, The suppliant prayer, the joyful song; To thee we will attune our voice, And in thy wondrous works rejoice.

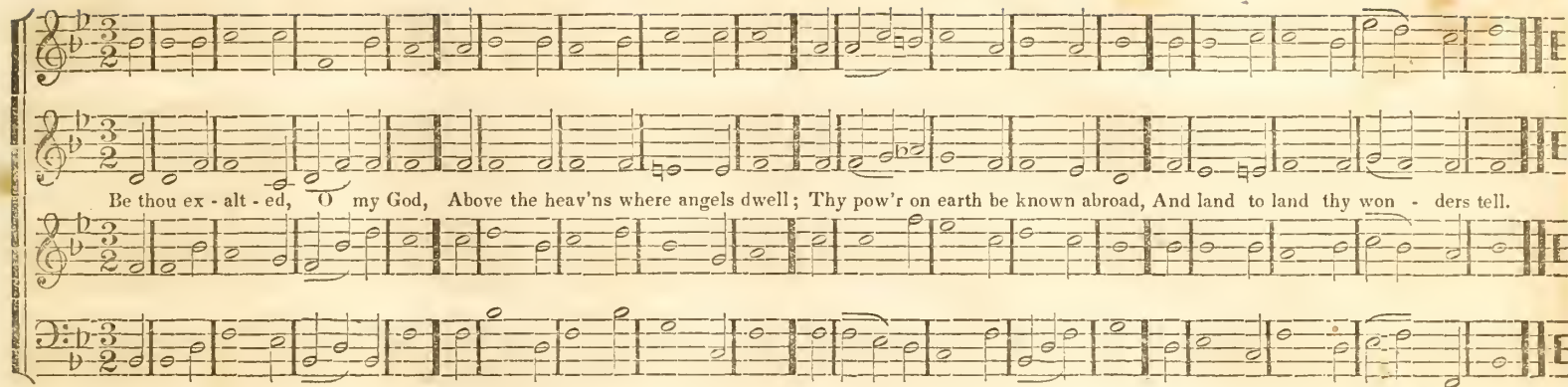
## ATLANTIC. L. M.

G. Oates.

Be thou ex - alt - ed, O my God, Above the heavens, where angels dwell; Thy power on earth be known abroad, And land to land thy wonders tell.

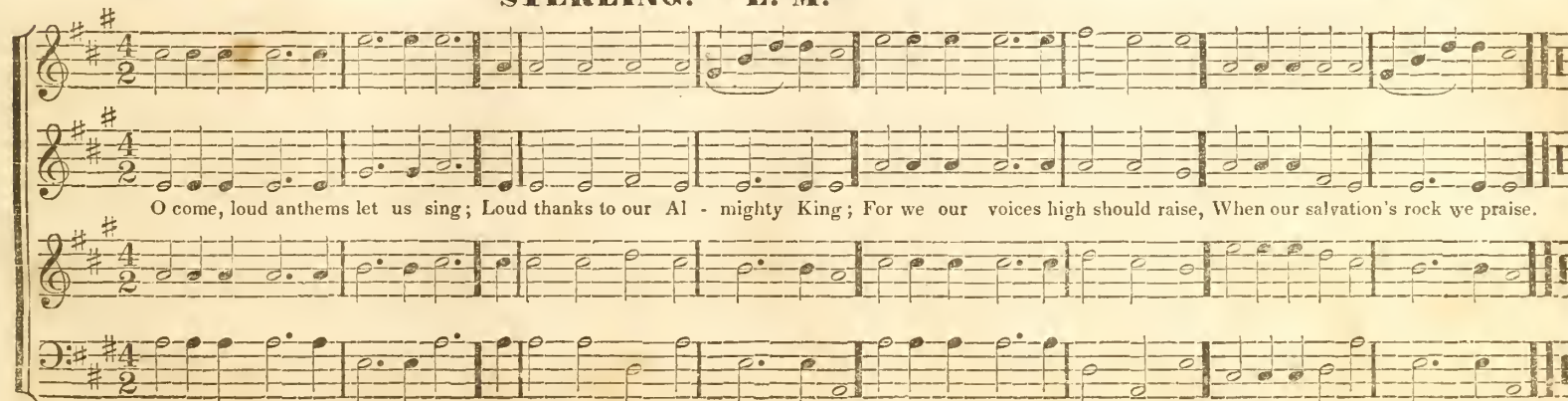
## VOLGA. L. M.

61



Be thou ex - alt - ed, O my God, Above the heav'ns where angels dwell; Thy pow'r on earth be known abroad, And land to land thy won - ders tell.

## STERLING. L. M.



O come, loud anthems let us sing; Loud thanks to our Al - mighty King; For we our voices high should raise, When our salvation's rock we praise.



## GORHAM. L. M.

MAESTOSO.

The honors of,  
Ye humble saints, proclaim abroad, The honors of, the honors of,  
a faithful God, How just and true are all his ways, How much above your highest praise.  
The honors of a faith - ful God, How much a - bove your high - est praise.

## LUTON. L. M.

Burder.

With all my powers of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.

# PROSPECT. L. M. FOR.

63

MAESTOSO.

The heav'ns, &c. Whose might thro' all extent extends,  
O thou, whose all disposing sway, The heav'ns, the earth and seas obey, Whose might thro' all ex - tent extends, Sinks thro' all depth, all height transcends.  
The heav'ns, the earth and seas o - bey, Whose might thro' all extent extends,

# BIRMINGHAM. L. M.

J. Hall.

1 Awake, my soul, shake off thy fears, And gird the gospel armor on; March to the gates of endless joy, Where thy great leader, Christ, has gone.  
2 Sin and the world re - sist thy course, But these, my soul, are vanquished foes, For Jesus nailed them to the cross, And sung the triumph when he rose.



VIVACE.

Wake, O my soul, and hail the morn, For unto us a Saviour's born; See how the angels wing their way, To nsh - er in the glorious day.

## SCHOOL STREET. L. M.

Venua.

Give thanks to God, he reigns above, Kind are his thoughts, his name is love; His mercy ages past have known, And ages yet to come shall own, And ages yet to come shall own.



First system of musical notation for 'Munroe, L. M.' in G major (one sharp) and 3/4 time. It consists of four staves: two treble and two bass. The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the second staff.

Loud let the tuneful trumpet sound, And spread the joyful tidings round; Let ev'ry soul with transport hear, And hail the Lord's accepted year.

Second system of musical notation for 'Munroe, L. M.' in G major and 3/4 time. It consists of four staves. The melody continues from the first system. The lyrics are written below the second staff.

O happy souls that know the sound, Celes - tial light their steps sur - round, And show that ju - bi - lee be - gun, Which through e - ter - nal years shall run.

Ere we can &c.

God is the ref-uge of his saints, When storms of sharp dis-tress in-vade; Ere we can of-fer our complaints, Be-hold him present with his aid.

## ROXBURY. L. M.

Chappel.

For thee, O God, our constant praise, In Zi-on waits, thy chosen seat; Our promised altars there we'll raise, And all our zealous vows complete.

My God, in whom are all the springs Of boundless love and grace unknown ! Of boundless love and grace unknown ! Hide me beneath thy spreading wings, Till the dark cloud be overblown.

The first system of the musical score for 'Rippon, L. M.' consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is a hymn tune with a melody in the upper voices and a supporting bass line. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves.

Till the dark cloud be o - ver - blown, Till the dark cloud be o - ver - blown.

The second system of the musical score continues the hymn tune. It also consists of four staves in the same key signature and time signature. The lyrics 'Till the dark cloud be o - ver - blown, Till the dark cloud be o - ver - blown.' are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves. The music concludes with a double bar line.

Up to the heavens I send my cry :  
The Lord will my desires perform ;  
He sends his angels from the sky,  
And saves me from the threatening storm.

Be thou exalted, O my God !  
Above the heavens where angels dwell ;  
Thy power on earth be known abroad,  
And land to land thy wonders tell.

My heart is fixed, — my song shall raise  
Immortal honors to thy name :  
Awake, my tongue, to sound his praise, —  
My tongue, the glory of my frame.



MODERATO.

Je - ho - vah reigns, his throne is high, His robes are light and maj - es - ty; His glo - ry shines with

beams so bright, No mor - tal can sus - tain the sight.

His terrors keep the world in awe,  
His justice guards his holy law,  
His love reveals a smiling face,  
His truth and promise seal the grace.

Through all his works his wisdom shines,  
And shows his holy, deep designs;  
His power is sovereign to fulfil  
The noblest counsels of his will.

And will this glorious Lord descend  
To be my father and my friend!  
Then let my songs with angels join;  
Heaven is secure and God is mine.

**CORDIS. L. M.**

Boyce.

69

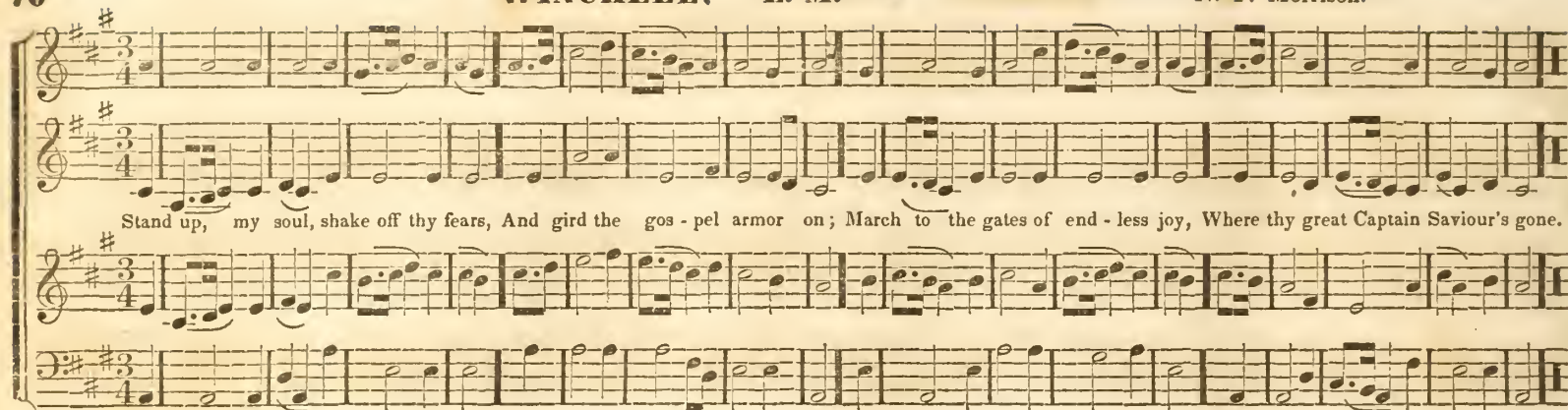
INCREASE.

Thee mighty God, my wond'ring soul, Thee all her conscious pow'rs adore, Whose being circumscribes the whole, Whose eyes the u - ni - verse explore.

**WINCHELSEA. L. M.**

Prelleur.

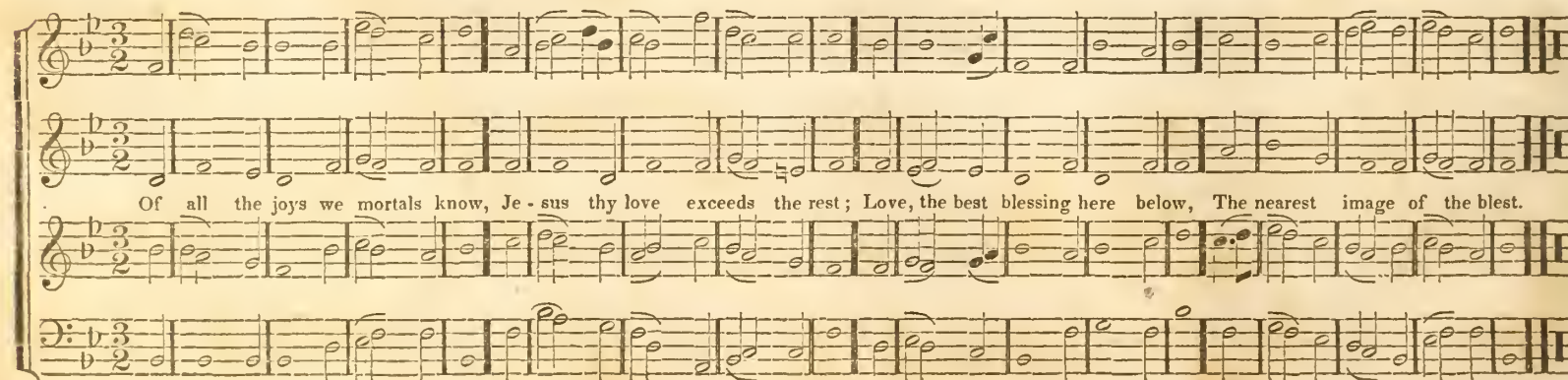
Incumbent on the bending sky, The Lord descended from on high; And bade the darkness of the pole, Beneath his feet tremendous roll.



Stand up, my soul, shake off thy fears, And gird the gos - pel armor on; March to the gates of end - less joy, Where thy great Captain Saviour's gone.

## ALL SAINTS. L. M.

W. Knapp.



Of all the joys we mortals know, Je - sus thy love exceeds the rest; Love, the best blessing here below, The nearest image of the blest.



Come, weary souls, with sin distress'd, Come and accept the promised rest; The Saviour's gracious call obey, And cast your gloomy cares away.

ARNHEIM. L. M.

S. Holyoke.

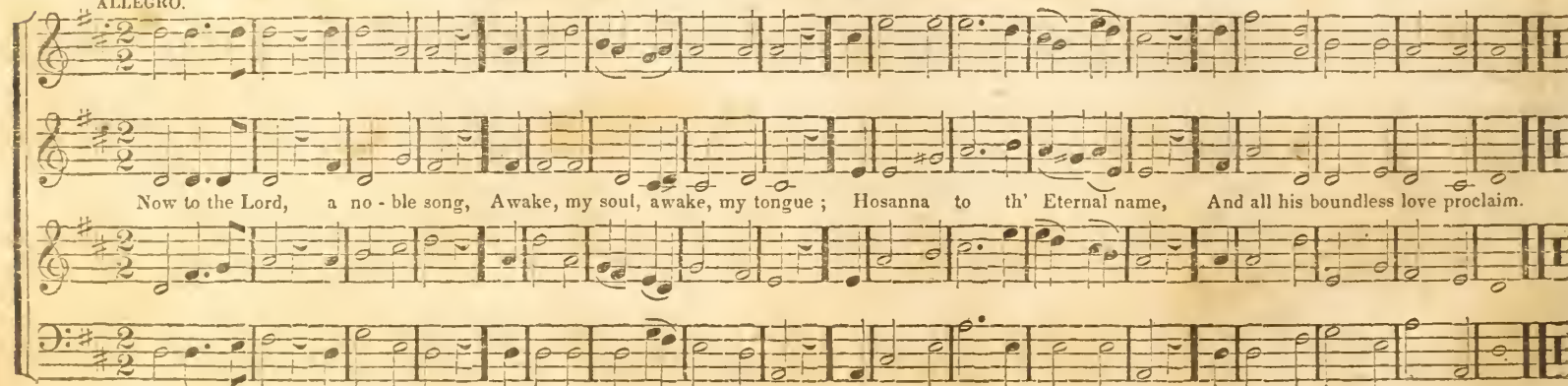
All ye bright armies of the skies, Go worship where your Saviour lies; Angels and kings before him bow, Those gods on high and gods below.



O happy day we live to see, How kind to men our God can be; His greatest mercies stand confessed, And Zion is di-vine-ly blest.

## TRURO. L. M.

ALLEGRO.



Now to the Lord, a no-ble song, Awake, my soul, awake, my tongue; Hosanna to th' Eternal name, And all his boundless love proclaim.

# MAZARIAH. L. M.

W. S. Knowlton.

73

ALLEGRO. F.

Soon may the last glad song a - rise, Thro' all the millions of the skies, That song of triumph which records, That all the earth is now the Lord's.

O let that glorious anthem swell, Let host to host the triumph tell, That not one rebel heart re mains, But over all the Saviour reigns.

# BRENTFORD. L. M.

Why sinks my weak desponding soul? Why heaves my heart the anx - ious sigh? Can sovereign goodness be un - kind? Am I not safe since God is nigh?



## NORWAY. L. M.

A four-part musical score for the hymn 'NORWAY. L. M.'. The score is written on four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'Away from ev'ry mortal care, Away from earth our souls retreat; We leave this worthless world a - far, And wait and worship near thy seat.'

Away from ev'ry mortal care, Away from earth our souls retreat; We leave this worthless world a - far, And wait and worship near thy seat.

## COMMUNION. L. M.

Pleyel.

A four-part musical score for the hymn 'COMMUNION. L. M.' by Pleyel. The score is written on four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is two flats (Bb and Eb) and the time signature is 2/2. The lyrics are: 'In mem'ry of your dying Lord, Do this, he said, till time shall end; Meet at my table and re - cord, The love of your departed friend.'

In mem'ry of your dying Lord, Do this, he said, till time shall end; Meet at my table and re - cord, The love of your departed friend.

Dear Lord, tho' hither is the cup, Thy gracious hand deals out to me, I cheer - ful - ly would drink it up, That cannot hurt which comes from thee.

## HAMBURG. L. M.

Great God, we sing that migh - ty hand, By whom support - ed still we stand; The opening year thy mer - cy shows, May mercy crown it till it close.

## ALTON BAY. L. M.

W.

F.

FF.

Thro' every age the Lord declares His name, and breaks th' oppressor's rod, He gives his suff'ring servants rest, And will be known th' almighty God.

The musical score for 'ALTON BAY. L. M.' is written for four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is 3/2. The key signature is one flat (B-flat). The music features a melody in the upper staves and a supporting bass line in the lower staves. The lyrics are printed below the second staff.

## CHARLESTOWN. L. M.

Praise God, and in his name rejoice, Ye sons of men with heart and voice; O let them sing his ho - - ly worth, Whose praise is over heav'n and earth.

The musical score for 'CHARLESTOWN. L. M.' is written for four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is 2/2. The key signature is one flat (B-flat). The music features a melody in the upper staves and a supporting bass line in the lower staves. The lyrics are printed below the second staff.



BOLD.

## CLAUDIUS. L. M.

M.

77

From clime to clime, from shore to shore, Be the almighty God adored: He made the nations by his power, And rules them with his sovereign word.

This musical score is for the hymn 'CLAUDIUS. L. M.' in 2/2 time. It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The lyrics are: 'From clime to clime, from shore to shore, Be the almighty God adored: He made the nations by his power, And rules them with his sovereign word.'

## NANTWICH. L. M.

Dr. Madan.

My God, how endless is thy love, Thy gifts are every evening new; And morning mercies from above, Gently distil like early dew, Gently distil like early dew.

This musical score is for the hymn 'NANTWICH. L. M.' in 2/4 time. It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The lyrics are: 'My God, how endless is thy love, Thy gifts are every evening new; And morning mercies from above, Gently distil like early dew, Gently distil like early dew.'

## SOUTHBRIDGE. L. M.

W.

God of my life, through all my days, My grateful tongue shall sound thy praise ; The song shall wake the dawning light, And warble to - - - the silent night.

## WELLS. L. M.

Come, weary souls, with sin distressed, Come, and enjoy the promised rest ; The Saviour's gracious call o - bey, And cast your gloomy fears a - way.



My God, my King, thy various praise, Shall fill the remnant of my days; Thy grace employ my humble tongue, Till death and glory raise, the song.

This musical score is for the hymn 'HUNTINGDON. L. M.' by W. M. J. It is written in G major (one sharp) and 3/4 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'My God, my King, thy various praise, Shall fill the remnant of my days; Thy grace employ my humble tongue, Till death and glory raise, the song.'

## DANVERS. L. M.

Lord, when thou did'st ascend on high, Ten thousand angels fill'd the sky; Those heavenly guards around thee wait, Like chariots that attend thy state.

This musical score is for the hymn 'DANVERS. L. M.' It is written in B-flat major (two flats) and 2/2 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'Lord, when thou did'st ascend on high, Ten thousand angels fill'd the sky; Those heavenly guards around thee wait, Like chariots that attend thy state.'



My God, how excellent thy grace, Whence all our hope and comfort springs; The sons of Adam in distress, Fly to the shadow of thy wings.

This musical score is for a Sabbath Chant by Bartlett, E. M. It consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

## MORRIS. C. M.

T. Whittemore.

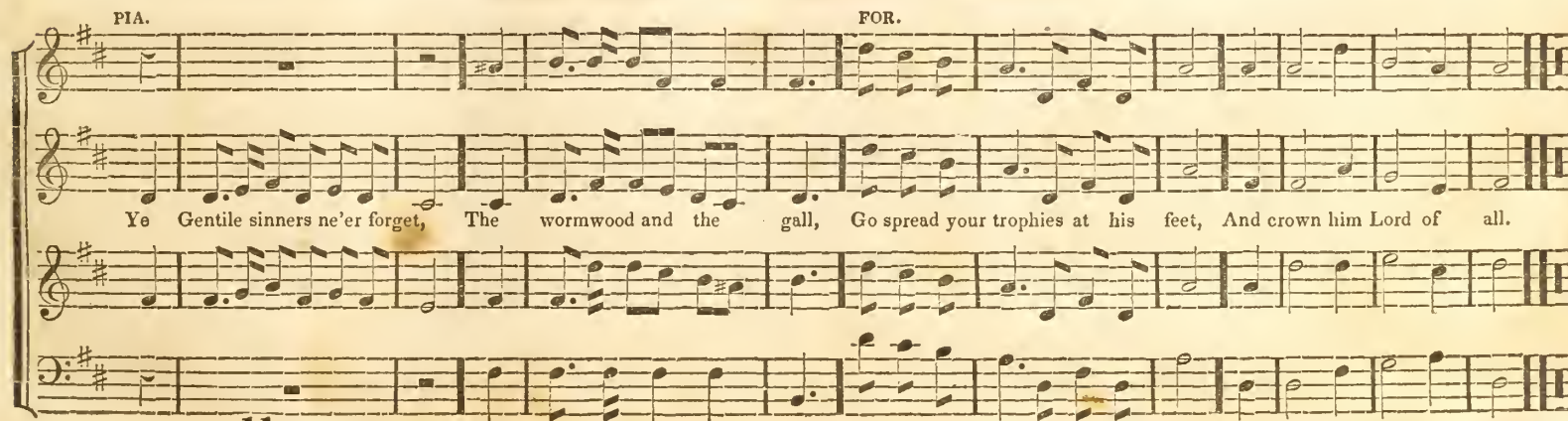
AFFETUOSO.

Arise, my soul, from deep distress, And banish ev'ry fear, And banish ev'ry fear; He calls me to his throne of grace, To spread my sorrows there.

This musical score is for a piece titled Morris by T. Whittemore. It consists of four staves. The first three staves are in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The tempo marking 'AFFETUOSO.' is above the first staff. The lyrics are written below the second and third staves.



All hail the pow'r of Jesus' name, Let angels pros - trate fall, Bring forth the royal di - a - dem, And crown him Lord of all.



PIA. FOR.

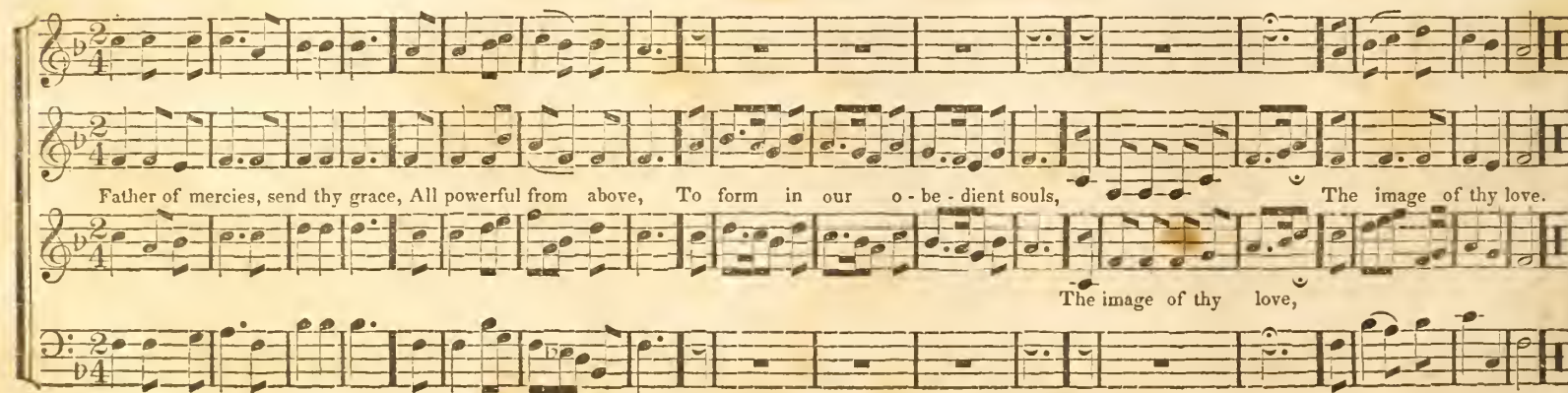
Ye Gentile sinners ne'er forget, The wormwood and the gall, Go spread your trophies at his feet, And crown him Lord of all.



How precious is the book divine, By in - spi - ra - tion giv'n; Bright as a lamp its doctrines shine, To guide our souls to heav'n.

## WATERTOWN. C. M.

T. Whittemore.



Father of mercies, send thy grace, All powerful from above, To form in our o - be - dient souls, The image of thy love.  
The image of thy love,



Thus till my last ex - pir - ing day I'll bless my God and king, Thus will I lift my hands to pray, And tune my lips to sing.

This musical score is for the hymn 'ALMA. C. M.' by W. Whittemore. It is written for a four-part choir (Soprano, Alto, Tenor, and Bass) in the key of D major (indicated by two sharps) and 4/4 time. The lyrics are: 'Thus till my last ex - pir - ing day I'll bless my God and king, Thus will I lift my hands to pray, And tune my lips to sing.' The score consists of four staves, each with a treble or bass clef and a key signature of two sharps. The music is written in a simple, hymn-like style with many whole and half notes.

## RICHARDS. C. M.

T. Whittemore.

Thou dear Redeemer, dy - ing Lamb, We love to hear of thee; No music's like thy charming name, Nor half so sweet can be.

This musical score is for the hymn 'RICHARDS. C. M.' by T. Whittemore. It is written for a four-part choir (Soprano, Alto, Tenor, and Bass) in the key of D major (indicated by two sharps) and 3/2 time. The lyrics are: 'Thou dear Redeemer, dy - ing Lamb, We love to hear of thee; No music's like thy charming name, Nor half so sweet can be.' The score consists of four staves, each with a treble or bass clef and a key signature of two sharps. The music is written in a simple, hymn-like style with many whole and half notes.

**MONTICELLO. C. M.**

B. A. Burditt.

86

Musical score for 'MONTICELLO' in C major, 3/4 time. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one flat (Bb). The melody is written on the first staff, with lyrics underneath. The accompaniment is written on the second, third, and fourth staves.

In God's own house proclaim his praise, His grace he there reveals; To heav'n your joy and wonder raise, For there his glo - ry dwells.

**CORONATION. C. M.**

O. Holden.

Musical score for 'CORONATION' in C major, 4/4 time. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two sharps (F# and C#). The melody is written on the first staff, with lyrics underneath. The accompaniment is written on the second, third, and fourth staves.

All hail the power of Jesus' name ! Let angels prostrate fall ; Bring forth the royal diadem, And own him Lord of all. Bring forth the royal dia - dem, And own him Lord of all.

**NAYLAND. C. M.**

Composed for this work by Mr. L. Mason.

83

MODERATO.

Musical score for 'NAYLAND' in C major, 3/4 time, Moderato. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'To thee, before the dawning light, My gracious Lord, I pray; I meditate thy name by night, And keep thy law by day, And keep thy law by day.'

**DOUGLASS. C. M.**

DIM.

Musical score for 'DOUGLASS' in C major, 2/4 time, Diminuendo. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Salvation! O! the joy - ful sound, 'Tis pleasure to our ears, 'Tis pleasure to our ears, A sovereign balm for every wound, A cord - - ial for our fears.'



## BEYROOT. C. M.

While in thy house of prayer we kneel, With trust and holy fear, Thy mercy and thy truth reveal, And lend a gracious ear.

The musical score for 'BEYROOT. C. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal staves.

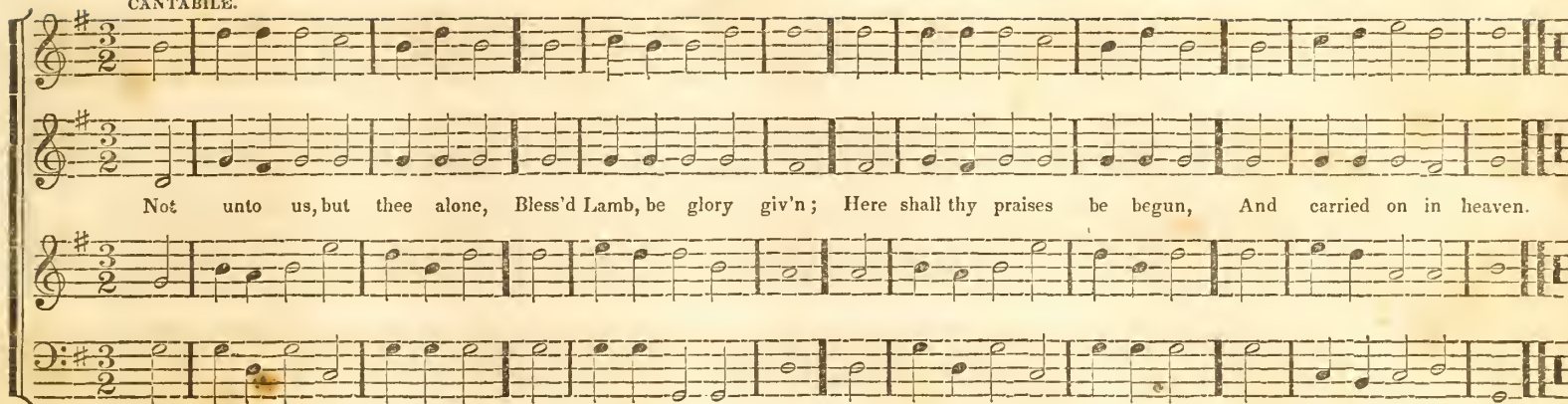
## SAMARIA. C. M.

L. C.

Joy to the world, the Lord is come; Let earth receive her king; Let every heart prepare him room, And heaven and nature sing, And heaven and nature sing.

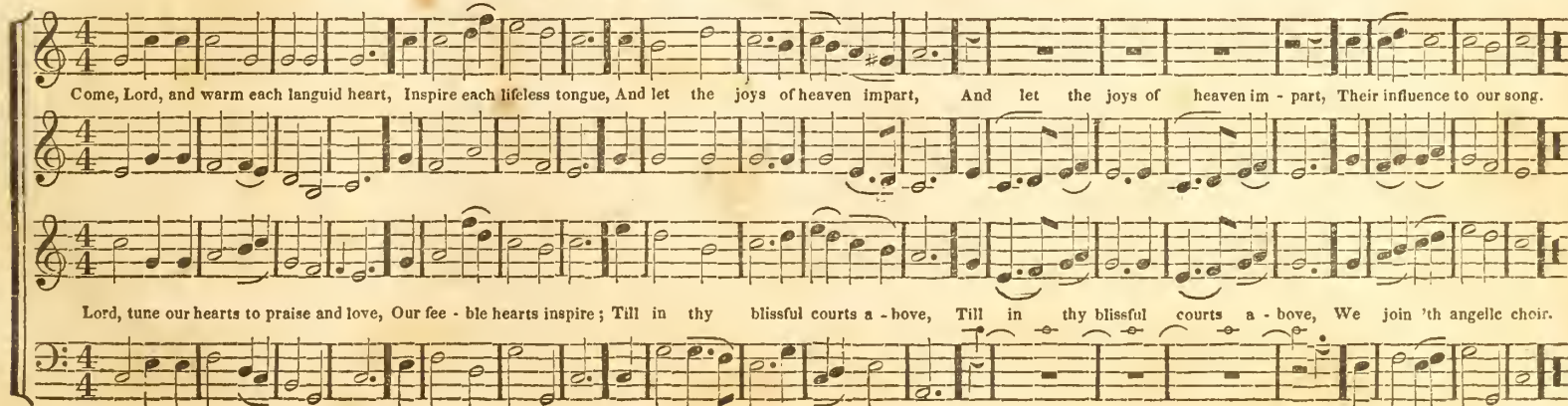
The musical score for 'SAMARIA. C. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are written below the vocal staves.

CANTABILE.



Not unto us, but thee alone, Bless'd Lamb, be glory giv'n; Here shall thy praises be begun, And carried on in heaven.

## LANESBORO. C. M.



Come, Lord, and warm each languid heart, Inspire each lifeless tongue, And let the joys of heaven impart, And let the joys of heaven impart, Their influence to our song.

Lord, tune our hearts to praise and love, Our fee - ble hearts inspire; Till in thy blissful courts a - bove, Till in thy blissful courts a - bove, We join 'th angelic choir.

**BENEVOLENCE. C. M.**

W. S. Knowlton.

SLOWLY, TENDERLY.

Musical score for 'Benevolence' in C major, 3/4 time. The score consists of four staves. The first three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is for the piano accompaniment. The tempo is marked 'SLOWLY, TENDERLY.' The lyrics are: 'Blest is the man whose softening heart, Feels all an - oth - er's pain, To whom the suppl - cating eye, Is never rais'd in vain.'

**PEMBROKE. C. M.**

From the Seraph.

Musical score for 'Pembroke' in C major, 3/4 time. The score consists of four staves. The first three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is for the piano accompaniment. The lyrics are: 'Come, ye that know and love the Lord, And raise your thoughts above; Let every heart and voice accord, To sing that God is love, To sing that God is love.'



**WELLINGTON. C. M.**

Walker.

89

How shall I praise th' Eternal God, That in - finite unknown; Who can ascend his high a - bode, Or come before his throne.

This musical score is for the hymn 'WELLINGTON. C. M.' by Walker. It is written in 2/4 time and consists of four staves. The first three staves are for the vocal parts, and the fourth is for the basso continuo. The lyrics are: 'How shall I praise th' Eternal God, That in - finite unknown; Who can ascend his high a - bode, Or come before his throne.'

**ST. ANNS. C. M. Choral.**

Dr. Croft.

My God, my portion and my love, My ev - er - lasting all, I've none but thee in heaven above, Or on this earthly ball.

This musical score is for the hymn 'ST. ANNS. C. M. Choral.' by Dr. Croft. It is written in 2/2 time with a key signature of one sharp (F#) and consists of four staves. The first three staves are for the vocal parts, and the fourth is for the basso continuo. The lyrics are: 'My God, my portion and my love, My ev - er - lasting all, I've none but thee in heaven above, Or on this earthly ball.'

## WELFLEET. C. M.

To celebrate thy praise, O Lord, I will my heart prepare; To all the list'ning world thy works, Thy wondrous works declare, Thy wondrous works declare.

## WORSHIP. C. M.

MAESTOSO.

T. Whittemore.  
FOR.

Come, let us join our cheerful songs, With angels round the throne, With angels, &c. Ten thousand, thousand are their tongues, But all their joys are one, But all their joys are one.



Sweet was the time, when first I felt The Saviour's pard'ning blood, Applied to cleanse my soul from guilt, And bring me home to God, And bring me home to God.

## GENEVA. C. M.

J. Cole.

When all, &c. My rising, &c. Transported, &c.

When all, &c.

When all thy mercies O my God, My rising soul surveys, Transport - ed with the view I'm lost, In won - der, love and praise.

When all, &c. Transported, &c.



## URI. C. M.

T. W.

PIA.

FOR.

PIA.

O hap - py is the man who hears, In - struc - tion's faithful voice ; And who ce - les - tial wisdom makes, His ear - ly on - ly choice.

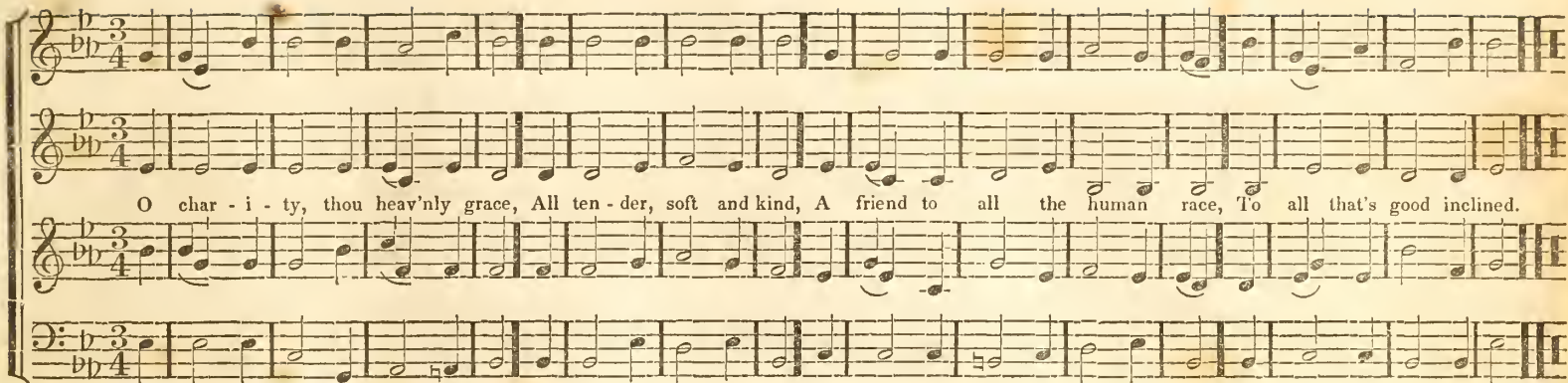
## ST. MARTINS. C. M.

Tansur.

O thou to whom all creatures bow, With - in this earthly frame ; Through all the world how great art thou, How glo - rious is thy name.

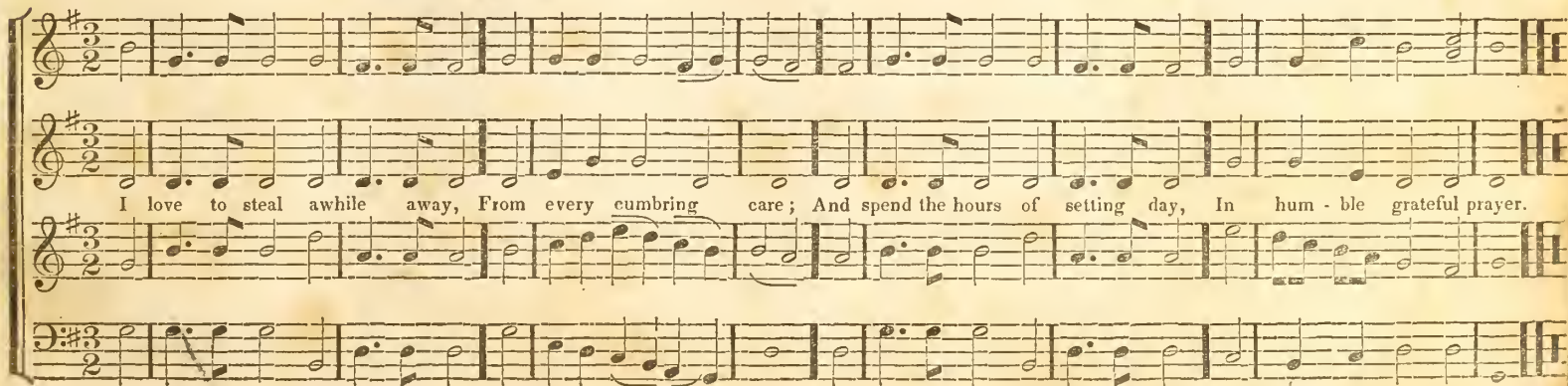
# APTHORP. C. M.

91



O char - i - ty, thou heav'nly grace, All ten - der, soft and kind, A friend to all the human race, To all that's good inclined.

# WOODSTOCK. C. M.



I love to steal awhile away, From every cumbering care; And spend the hours of setting day, In hum - ble grateful prayer.

# AHOLIAB. C. M.

Hark! 'tis our heavenly Leader's voice, From his triumphant seat, Midst all the war's tumultuous noise, How powerful and how sweet, How powerful and how sweet.

This musical score is for the hymn 'AHOLIAB. C. M.' It consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is also in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The melody is written on the first staff, and the lyrics are placed below the second and third staves. The music ends with a double bar line and repeat dots.

# ARLINGTON. C. M.

Dr. Arne.

Jesus, with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

This musical score is for the hymn 'ARLINGTON. C. M.' It consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is also in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The melody is written on the first staff, and the lyrics are placed below the second and third staves. The music ends with a double bar line and repeat dots.



# ORTONVILLE. C. M.

95

LEGATO, AND WITH GREAT TENDERNESS. DIM.

CRES

Majestic sweetness sits enthron'd, Upon the Saviour's brow; His head with radiant glories crown'd, His lips with grace o'erflow, His lips with grace o'erflow.

# HOWARD. C. M.

With humble note we raise the song, To Heaven's Almighty King; While angels tune their nobler powers, And sweep th' im-mor-tal string.

All glory be to God on high, And to the earth be peace; Good will hence forth from heav'n to men, Begin and never cease, Be - gin and never cease.

## MEDFIELD. C. M.

In God's own house pronounce his praise, His grace he there reveals, To heav'n your joy and wonder raise, For there his glo - ry dwells.



**GALLIA. C. M.**

T. W.

97

Musical score for 'GALLIA' in C major, common time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are: 'Come, let us join our cheerful songs, With angels round the throne, With angels round the throne, Ten thousand thousands are their tongues, But all their joys are one.'

**STEPHENS. C. M.**

Musical score for 'STEPHENS' in C major, common time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F-sharp), and the time signature is 2/2. The lyrics are: 'A - gain the Lord of life and light, Awakes the kindling ray; Unseals the eyelids of the morn, And pours increas - ing day.'



Let ev'ry mortal ear attend, And ev'ry heart re-joice; The trumpet of the gospel sounds, The trumpet of the gospel sounds, With an inviting voice.

This musical score is for the hymn 'PORTER. C. M.' by T. W. It is written in 3/2 time and consists of four staves. The first two staves are for the vocal melody, and the last two are for the bass accompaniment. The lyrics are: 'Let ev'ry mortal ear attend, And ev'ry heart re-joice; The trumpet of the gospel sounds, The trumpet of the gospel sounds, With an inviting voice.'

## COLCHESTER. C. M.

Lord, in the morning thou shalt hear, My voice ascending high; To thee will I direct my prayer, To thee lift up mine eye.

This musical score is for the hymn 'COLCHESTER. C. M.' It is written in 3/2 time with a key signature of one sharp (F#). It consists of four staves. The first two staves are for the vocal melody, and the last two are for the bass accompaniment. The lyrics are: 'Lord, in the morning thou shalt hear, My voice ascending high; To thee will I direct my prayer, To thee lift up mine eye.'

**WOOLWORTH. C. M.**

99

God, my sup - porter and my hope, My help for - ev - er near; Thine arm of mer - cy held me up, When sinking in despair.

This musical score is for the hymn 'WOOLWORTH. C. M.'. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The melody begins with a treble clef and a key signature of one sharp. The lyrics are written below the second and third staves.

**CLARENDON. C. M.**

What shall I ren - der to my God, For all his kindness shown; My feet shall vis - it thine a - bode, My songs ad - dress thy throne.

This musical score is for the hymn 'CLARENDON. C. M.'. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 2/2. The melody begins with a treble clef and a key signature of one flat. The lyrics are written below the second and third staves.

Thy goodness, Lord, our souls confess, Thy good - ness we a - dore; A spring whose bless - ings nev - er fail, A sea without a shore.

This musical score is for the hymn 'North Bend' in Common Meter (C. M.), composed by B. A. Burditt. It is written for four voices (Soprano, Alto, Tenor, and Bass) in the key of B-flat major (two flats) and 3/2 time. The lyrics are: 'Thy goodness, Lord, our souls confess, Thy good - ness we a - dore; A spring whose bless - ings nev - er fail, A sea without a shore.'

## WARWICK. C. M.

Stanley.

There is a fountain fill'd with blood, Drawn from Im - man - uel's veins; And sinners plung'd beneath that flood, Lose all their guilty stains.

This musical score is for the hymn 'Warwick' in Common Meter (C. M.), composed by Stanley. It is written for four voices (Soprano, Alto, Tenor, and Bass) in the key of B-flat major (two flats) and 3/2 time. The lyrics are: 'There is a fountain fill'd with blood, Drawn from Im - man - uel's veins; And sinners plung'd beneath that flood, Lose all their guilty stains.'



Let the sweet hope that thou art mine, My life and death at - tend; Thy presence thro' my journey shine, And crown my journey's end.

## MERIDEN. C. M.

T. Clark.

Thy grace shall dwell upon my heart, And shed its fragrance there, The noblest balm of all its wounds, The cordial of its care. The noblest balm of all its wounds, The cordial of its care.

## DONCASTER. C. M.

God, my support - er and my hope, My help for - ev - er near; Thine arm of mercy held me up, Thine arm of mercy held me up, When sinking in despair.

## BARBY. C. M.

Tansur.

Now to the Lamb that once was slain, Be endless honors paid, Sal - va - tion, glory, joy, remain, For ev - er on his head.

Return, O God of love, return, Earth is a tiresome place; How long shall we thy children mourn, Our absence from thy face.

The musical score for 'MASSILON' is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are centered between the second and third staves.

## WOODLAND. C. M.

Thy love can cheer the darkest gloom, And bid me wait serene; Till hopes and joys immortal bloom, Till hopes and joys immortal bloom, And brighten all the scene.

The musical score for 'WOODLAND' is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is 3/2. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are centered between the second and third staves.



Great is the Lord, his works of night, Demand our no - blest songs; Let his assembled saints u - nite, Their har - mo - ny of tongues.

## CAMBRIDGE. C. M.

Dr. Randall.

Salvation! O, the joyful sound! 'Tis pleasure to our ears; A sovereign balm for ev'ry wound, A cordial for our fears, A cordial for our fears, A cordial for our fears.

CON SPIRITO.

## AMBORATH. C. M.

T. W.

105

Musical score for 'AMBORATH' in C major, 4/4 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'To God address the joyful psalm, Who wondrous things hath done; Who wondrous things hath done; Whose own right hand and holy arm, The victory hath won.'

## PETERBORO', C. M.

Musical score for 'PETERBORO'' in C major, 2/2 time. The score consists of three staves. The first two staves are for the vocal melody, and the last is for the piano accompaniment. The lyrics are: 'Once more, my soul, the ris - ing day, Sa - lutes my waking eyes; Once more my voice thy trib - ute pay, To him that rules the sky.'

And pours, &c.

Again the Lord of light and life, Awakes the kindling ray, Unseals the eyelids of the morn, And pours increasing day, And pours increasing day.

And pours, &c.

## DUNDEE. C. M.

Let not despair, nor fell revenge, Be to my bosom prone; O give me tears for other's woes, And patience for my own.



No more let sins and sor - row grow, Nor thorns infest the ground; He comes to make his blessings flow, Far as the curse is found.

OLDHAM. C. M.

From the Seraph.

Jehovah, Lord of power and might, How glorious is thy name, The blaze of day, the pomp of night, Thy majes - ty proclaim, Thy majes - ty proclaim.

FORTE, ALLEGRO.

O praise the Lord with one consent, And magnify his name; Let all the servants of the Lord, His worthy praise proclaim.

## HYANNIS. C. M.

B. E.

F.

FF.

Let all the people of the earth, Their cheerful voices raise, Let all, with u - ni - versal joy, Resound their Maker's praise.

CHORAL.

While golden harps and angel tongues, Resound immortal lays, Great God, permit our humble songs, To rise and mean thy praise.

CHRISTMAS. C. M.

Handel.

A - wake, my soul, stretch eve - ry nerve, And press with vig - or on, A heavenly race demands thy zeal, And an immortal crown, And an immortal crown.



## ADAR. C. M.

If God hath made the world so fair, Where sin and death abound, How beautiful beyond compare, Will par - a - dise be found, Will par - a - dise be found.

The musical score for 'ADAR. C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written in a soprano and alto register, with the lyrics 'If God hath made the world so fair, Where sin and death abound, How beautiful beyond compare, Will par - a - dise be found, Will par - a - dise be found.' written below the notes.

## DORCHESTER. C. M.

Fa - ther of mercies, in thy word What endless glo - ry shines! For - ev - er be thy name a - dored, For these ce - lest - ial lines!

The musical score for 'DORCHESTER. C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The melody is written in a soprano and alto register, with the lyrics 'Fa - ther of mercies, in thy word What endless glo - ry shines! For - ev - er be thy name a - dored, For these ce - lest - ial lines!' written below the notes.

With sacred awe pronounce his name, Whom words nor thoughts can reach; A broken heart shall please him more, Than the best forms of speech.

The musical score for 'EPHRAIM' is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is 4/2. The music is a choral setting with lyrics printed below the staves. The piece concludes with a double bar line and repeat dots.

## BROOMSGROVE. C. M.

O render thanks, and bless the Lord; Invoke his holy name; Acquaint the nations with his deeds, His matchless deeds proclaim, His matchless deeds proclaim.

The musical score for 'BROOMSGROVE' is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats (Bb, Eb), and the time signature is 4/2. The music is a choral setting with lyrics printed below the staves. The piece concludes with a double bar line and repeat dots.

## MANASSEH. C. M.

Thy way, O God, is in the sea, Thy paths I can - not trace ; Nor com - pre - hend the mys - te - ry, Of thy unbounded grace.

The musical score for 'MANASSEH. C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in a soprano and alto register. The piano part is written in a bass register. The lyrics are printed below the second staff.

## BALERMA. C. M.

By the permission of Mr. L. Mason.

O hap - py is the man who hears, In - struc - tion's faithful voice ; And who ce - les - tial wisdom makes, His ear - ly on - ly choice.

The musical score for 'BALERMA. C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The melody is written in a soprano and alto register. The piano part is written in a bass register. The lyrics are printed below the second staff.



This block contains the musical score for the hymn "AHIRA. C. M.". It consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the second staff.

'Tis love that makes religion sweet, 'Tis love that makes us rise, With willing mind and ar - dent feet, To yonder happy skies, To yonder happy skies.

## St. JOHN'S. C. M.

This block contains the musical score for the hymn "St. JOHN'S. C. M.". It consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the second staff.

Now shall my solemn vows be paid To that al - mighty power, Who heard the long re - quest I made In my dis - tress - ful hour.

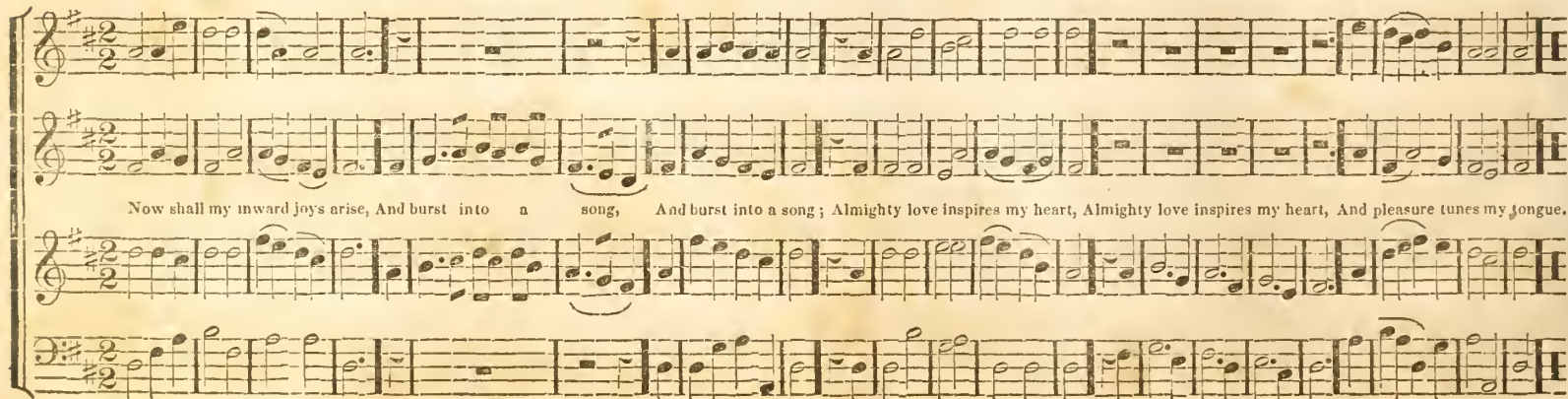
## ROMBERG. C. M.

Horsely.



In vain may hostile bands alarm, For God is our defence; How weak, how pow'r - less is each arm, A - gainst om - nip - o - tence.

## PIETY. C. M.



Now shall my inward joys arise, And burst into a song, And burst into a song; Almighty love inspires my heart, Almighty love inspires my heart, And pleasure tunes my tongue.

But to draw near to thee, my God, Shall be my sweet employ ; My tongue shall sound thy works abroad, And tell the world my joy.

## ST. SEBASTIAN'S. C. M.

Come holy spirit, heavenly dove, With all thy quickning powers, Come shed abroad a Savior's love, Come shed abroad a Savior's love, And that shall kindle ours.

Come shed abroad a Sav - ior's love,



## BALNUT. C. M.

Thy counsels, Lord, shall guide my feet, Through this dark wilderness; Thine hand conduct me near thy seat, To dwell be - fore thy face.

The musical score for 'BALNUT. C. M.' is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat) and the time signature is 4/4. The melody is primarily in the treble staves, with the bass staves providing a harmonic accompaniment. The lyrics are written below the second and third staves.

## ARUNDEL. C. M.

All glory be to God on high, And to the earth be peace; Good will henceforth, from heav'n to men, Be - gin and nev - er cease.

The musical score for 'ARUNDEL. C. M.' is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The melody is primarily in the treble staves, with the bass staves providing a harmonic accompaniment. The lyrics are written below the second and third staves.

But to draw near to thee, my God, Shall be my sweet employ; My tongue shall sound thy works abroad, And tell the world my joy.

## DEVIZES. C. M.

Great God, 'tis from thy sovereign grace, That all my blessings flow; Whate'er I am, whate'er pos - - - sess, I to thy mer - cy owe, I to thy mercy owe.

Musical score for 'Verney' in C major, 3/4 time. The score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The melody is written in the first staff, with the lyrics 'With joy we hail the sa - cred day, Which God has call'd his own; With joy the summons we o - bey, To worship at his throne.' written below the second and third staves. The bass line is in the fourth staff.

With joy we hail the sa - cred day, Which God has call'd his own; With joy the summons we o - bey, To worship at his throne.

## LONDON. C. M.

Dr. Croft.

Musical score for 'London' in C major, 3/2 time. The score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The melody is written in the first staff, with the lyrics 'Great is the Lord, his works of might, Demand our noblest songs; Let his assembled saints u - nite, Their har - mo - ny of tongues.' written below the second and third staves. The bass line is in the fourth staff.

Great is the Lord, his works of might, Demand our noblest songs; Let his assembled saints u - nite, Their har - mo - ny of tongues.



**MORDEN. C. M.**

119

Now let our drooping hearts revive, And all our tears be dry; Why should those eyes be drown'd in grief, Which view a Saviour nigh.

The musical score for 'MORDEN. C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/2. The melody is written in a soprano and alto register, while the accompaniment is in a bass register. The lyrics are written below the vocal staves.

**WINTER. C. M.**

Reed.

His hoary frost and fleecy snow, Descend and clothe the ground; The liquid streams for - bear to flow, In icy fetters bound.

The musical score for 'WINTER. C. M.' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/2. The melody is written in a soprano and alto register, while the accompaniment is in a bass register. The lyrics are written below the vocal staves.

## LINLEY. C. M.

Clark.

P. F.

Wherewith shall I approach the Lord, And bow before his throne? O how procure his kind regard, And for my guilt a - tone? And for my guilt atone?

## BROOKS. C. M.

L. C.

How precious is the book divine, By in - spiration given, Bright as a lamp its doc - trines shine, It guides our souls to heaven, It guides our souls to heaven.

# BRANTLEY. C. M.

121

Now shall, &c.

Now shall, &c. And burst, &c. Almighty love, &c.

Now shall my in - ward joys a rise, And burst in - to a song; Al - mighty love inspires my heart, And pleasure tune my tongue, And pleasure tune my tongue.

Now shall, &c. And burst, &c. Almighty love, &c.

# CHARITY C. M.

T. Whittemore.

PIA E DOLCE.

O! char - i - ty, thou heavenly grace, All tender, soft, and kind; A friend to all the human race, To all that's good inclined, To all that's good inclined.



While shepherds watched their flocks by night, All seat - ed on the ground, The an - gel of the Lord came down, And glo - ry shone a - round.

## YALE. C. M.

F.

Come ye that fear and know the Lord, And lift your souls above, Let ev'ry heart and voice accord, To sing that God is love, To sing that God is love.

# BEREAN. C. M.

123

F.

Arise, ye peo - ple, and a - dore, Ex - ult - ing strike the chord, Let all the earth from shore to shore, Confess th' Almighty Lord.

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the second and third staves.

FF.

Glad shouts a - loud, wide echoing round, Th' ascending God proclaim, Th' angelic choir respond the sound, . And shake creation's frame.

This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the second and third staves. The bottom right corner of the page is torn and damaged.

## STOCKVILLE. C. M.

W.

When all thy mercies, O my God, My rising soul surveys, Transported with the view I'm lost, In wonder love and praise.

## BANGOR. C. M. Minor.

How vain are all things here below, How false and yet how fair; Each pleasure hath its poison too, And ev'ry sweet a<sup>#</sup> snare.



Behold the glories of the Lamb, A - mid his Father's throne; Prepare new honors for his name, Prepare new honors for his name, And songs before un - known.

This musical system consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. The music is a hymn tune with a melody in the upper staves and a supporting bass line. The lyrics are printed below the staves.

Let elders worship at his feet; The church adore around, With vials full of odors sweet, With vials full of odors sweet, And harps of sweeter sound, And harps of sweeter sound.

This musical system consists of four staves, continuing the hymn tune from the first system. The notation and key signature (one sharp) remain consistent. The bottom staff shows some physical damage to the manuscript, with a large section torn away. The lyrics are printed below the staves.

Let men with their u - nited voice, Adore th'eter - nal God, And spread his honors and their joys, Through nations far abroad.

The musical score for 'Wortwell' consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

## KENDALL. C. M.

Clark.

Father of glory! to thy name, Im - mor - tal praise we give, Who dost an act of grace pro - claim, And bid us reb - els live.

The musical score for 'Kendall' consists of four staves. The first two staves are in treble clef with a key signature of two flats (Bb, Eb) and a 3/2 time signature. The third staff is in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The bottom of the page shows significant damage to the paper, with large sections missing.

Dear refuge of my weary soul, On thee when sorrows rise, On thee, when waves of trouble roll, My fainting hope re - lies.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second staff.

To thee I tell each rising grief, For thou alone can'st heal, Thy word can bring a sweet relief, For ev'ry pain I feel.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The second staff is a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second staff.



## SPOFFORD. C. M.

Joy to the world, the Saviour reigns, Let men their songs employ; While fields and floods, rocks, hills and plains, Repeat the sounding joy, Repeat the sounding joy.

## IRISH. C. M.

Now shall my inward joys arise, And burst in - to a song; Al - migh - ty love in - spires my heart, And pleasure tunes my tongue.

**BUCKSTEAD. C. M.**

Clark.

129

Musical score for 'BUCKSTEAD. C. M.' in 2/2 time, key of D major. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'All ye that love the Lord rejoice, And let your songs be new; Amidst the church with cheerful voice, His later wonders show, His later wonders show.'

**ALEXANDRIA. C. M.**

P.

F.

Musical score for 'ALEXANDRIA. C. M.' in 3/2 time, key of D major. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'There is a fountain fill'd with blood, Drawn from Immanuel's veins, And sinners plung'd beneath that flood, Loose all their guilty stains.'

To thee before the dawning light, My gracious God I pray; I meditate thy name by night, And keep thy laws by day, And keep thy laws by day.

## KENT. C. M.

Lord Mornington.

As pants the hart for cooling streams, When heated in the chase; So pants my soul, O God, for thee, And thy re-fresh-ing grace.



# WARDLOCK. C. M.

131

Sweet is the mem'ry of thy grace, My God, my heavenly king; Let age to age thy righteousness, In sounds of glo - ry sing.

# CONWAY. C. M.

Come, let us join our cheerful songs, With angels round the throne; Ten thou - sand thou - sand are their tongues, Ten thousand thousand are their tongues, But all their joys are one.

Great is the Lord our souls a-dore, We wonder while we praise; Thy pow'r, O God, who can explore, Or e-qual hon-or raise.

This musical score is for the hymn 'BINGTON. C. M.' by Dr. Heightington. It is written in G major (one sharp) and 2/2 time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Great is the Lord our souls a-dore, We wonder while we praise; Thy pow'r, O God, who can explore, Or e-qual hon-or raise.'

## DEDHAM. C. M.

How shall I praise th' Eternal God, That in-fi-nite un-known, Who can ascend his high abode, Or come before his throne.

This musical score is for the hymn 'DEDHAM. C. M.'. It is written in G major (one sharp) and 2/2 time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'How shall I praise th' Eternal God, That in-fi-nite un-known, Who can ascend his high abode, Or come before his throne.'

**CONDON. C. M.**

W.

133

Dear Saviour, draw reluctant hearts, To thee let sinners fly, And take the bliss thy love imparts, And drink and never die, And drink and never die.

This musical score is for the hymn 'CONDON. C. M.' in G major (one sharp) and 3/4 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the third staff.

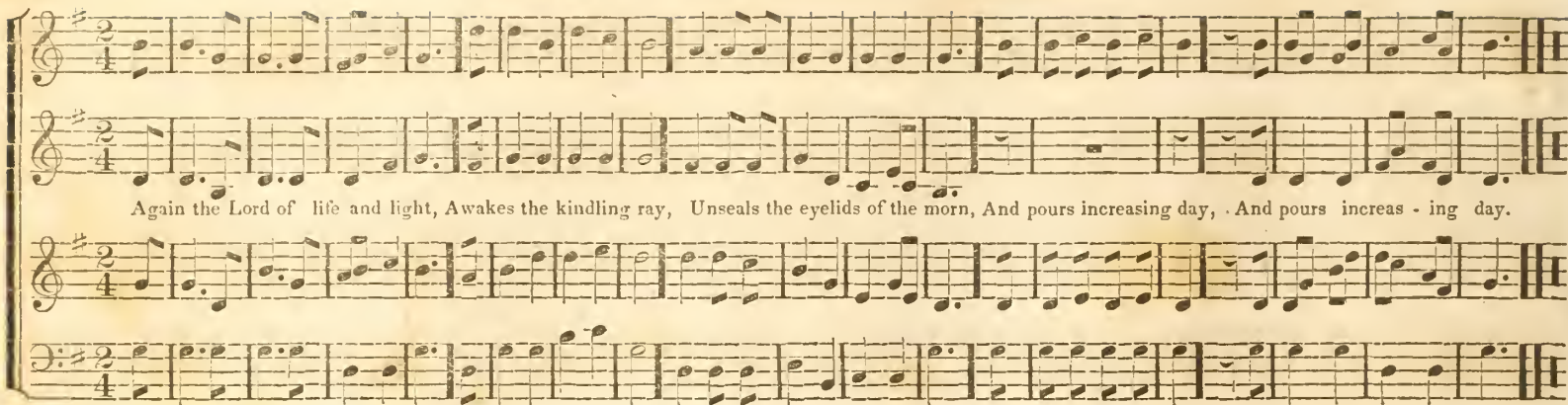
**PATMOS. C. M.**

Ho - ly and rev'rend is the name Of our e - ter - nal King: 'Thrice ho - ly Lord,' the angels cry, — 'Thrice ho - ly,' let us sing.

This musical score is for the hymn 'PATMOS. C. M.' in B-flat major (two flats) and 2/2 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the third staff.



## PITMAN. C. M.

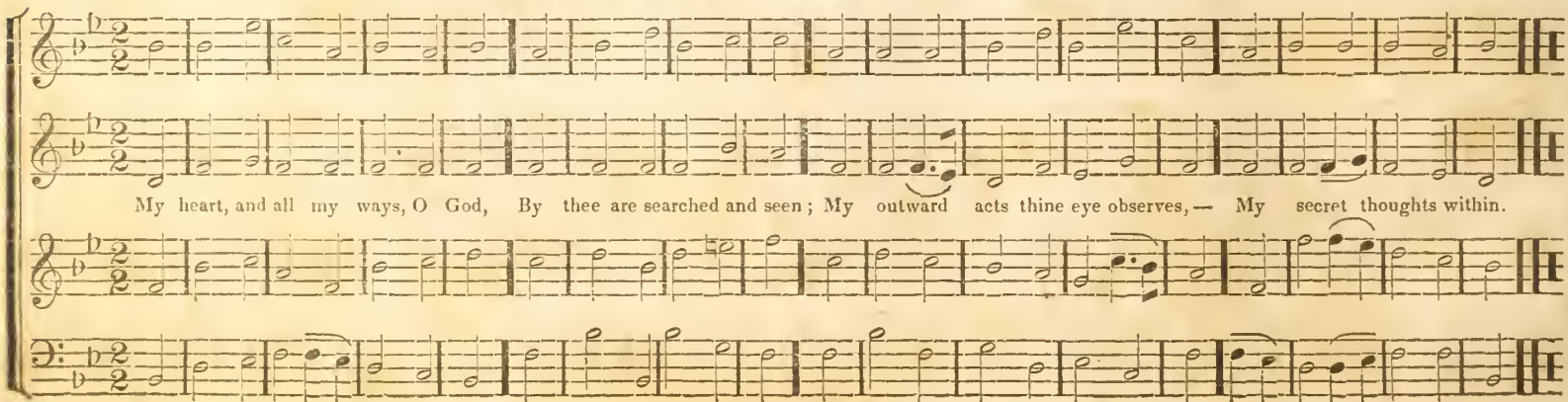


Musical score for Pitman, C. M. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody is primarily in the treble staves, with the bass staves providing a harmonic accompaniment. The lyrics are written below the first two staves.

Again the Lord of life and light, Awakes the kindling ray, Unseals the eyelids of the morn, And pours increasing day, And pours increas - ing day.

## NOTTINGHAM. C. M.

I. Clark.



Musical score for Nottingham, C. M. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (Bb) and the time signature is 2/2. The melody is primarily in the treble staves, with the bass staves providing a harmonic accompaniment. The lyrics are written below the first two staves.

My heart, and all my ways, O God, By thee are searched and seen; My outward acts thine eye observes, — My secret thoughts within.

# BARING. C. M.

135

To heav'n I lift my waiting eyes, There all my hopes are laid; The Lord that built the earth and skies, Is my perpetual aid, Is my perpetual aid.

# PRINCE. C. M.

Thy way, O God! is in the sea, Thy pathis I cannot trace, Nor comprehend the mystery Of thy unbounded grace, Of thy unbounded grace.

MAESTOSO.

Be - hold the lof - ty eky, Declares its maker God; And all his star - ry works on high, Proclaim his pow'r abroad.

## THORNTON. S. M.

Rev. J. G. Adams.

My Ma - ker and my King, To thee my all I owe; Thy sovereign boun - ty is the Spring, Whence all my bless - ings flow.



# STANSTEAD. S. M.

137

To God in whom I trust, I lift my heart and voice, O let me not be put to shame, Nor let my foes re-joice.

# SHIRLAND. S. M.

Stanley.

Behold the morning sun, Begins his glorious way; His beams through all the nations run, And life and light convey.

ORGAN.

## SANTON. S. M.

How gen - tle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.

The image shows a musical score for the hymn 'SANTON. S. M.'. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 3/2. The melody is written on the first staff, and the lyrics are placed below the second staff. The music is in a simple, hymn-like style with a key signature of one sharp (F#).

## CONTEST. S. M.

T. Whittemore.

My soul, be on thy guard, Ten thousand foes arise, The hosts of sin are pressing hard, The hosts of sin are pressing hard, To draw thee from the skies.

O watch, and fight, and pray, The battle ne'er give o'er; Renew it boldly every day, Renew it boldly every day, And help di - vine, implore.

Fight on, my soul, till death Shall bring thee to thy God; He'll take thee at thy parting breath, He'll take thee at thy parting breath; Up to his blest a - bode.

The image shows a musical score for the hymn 'CONTEST. S. M.' by T. Whittemore. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 3/4. The key signature is one sharp (F#). The melody is written on the first staff, and the lyrics are placed below the second staff. The music is in a more active, hymn-like style with a key signature of one sharp (F#).

PIA E DOLCE.

VERMONT. S. M.

T. W.

13

The Saviour's pard'ning love, Doth all my fears control, The soothing influence from a - bove Sheds peace up - on my soul.

WARREN. S. M.

T. Whittemore.

In God's e - ter - ni - ty, Shall there a day arise, When all that's born of men shall be, With Je - sus in the skies, With Je - sus in the skies.  
Redeem'd from death and sin, Shall Adam's numerous race, A ceaseless song of praise be - gin, And shout redeeming grace, And shout redeeming grace.



## COLQUITH. S. M.

Musical score for "COLQUITH. S. M." in B-flat major, 3/2 time. The score consists of four staves. The first staff is the vocal melody, followed by three staves of accompaniment. The lyrics are: "Come, worship at his throne, Come, bow be - fore the Lord; We are his works, and not our own, He formed us by his word."

## EPSOM. S. M.

W. T.

Musical score for "EPSOM. S. M." in B-flat major, 2/4 time. The score consists of four staves. The first staff is the vocal melody, followed by three staves of accompaniment. The lyrics are: "My willing soul would stay, In such a frame as this, And sweetly sing her - self a - way, To ev - er - last - ing bliss."

**JESSAMINE. S. M.****141**

Ex - alt the Lord, our God, And wor - ship at his feet, His na - ture is all ho - li - ness, And mercy is his seat.

Ex - alt the Lord, our God, Whose grace is still the same; — Still he's a God of ho - li - ness, And jealous for his name.

This musical score is for the hymn 'JESSAMINE. S. M.'. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the staves, with the first line of lyrics corresponding to the first three staves and the second line corresponding to the fourth staff.

**St. THOMAS. S. M.**

High as the heaven's are raised, A - bove the ground we tread, So far the riches of his grace, Our highest thoughts exceed,

This musical score is for the hymn 'St. THOMAS. S. M.'. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the staves, with the first line of lyrics corresponding to the first three staves and the second line corresponding to the fourth staff.

Thou ev - er good and kind! A thousand rea - sons move, A thou - sand ob - li - ga - tions bind, My heart to grateful love.

## SILVER STREET. S. M.

J. Smith.

Come, sound his praise abroad, And hymns of glo - ry sing: Je - ho - vah is the sov - ereign God, The u - - ni - ver - sal king.

Come, worship at his throne; Come, bow be - fore the Lord. We are his work and not our own, He form'd us by his word.



# CHAMPLAIN. C. M.

C. 145

LARGO.

Blest are the meek he said, Whose doctrine is di-vine; The hum-ble minded earth possess, And bright in heav'n will shine.

# CHELSEA. S. M.

L. C.

Ye trembling captives, hear, The gospel trumpet sounds, No music more can charm the ear, No music more can charm the ear, Or heal your heartfelt wounds.

Far, far to distant lands, The saving news shall spread, And Jesus all his willing bands, And Jesus all his willing bands, In glorious triumph lead.

## CHORAL.

O cease my wand'ring soul, On restless wing to roam; All this wide world to either poll, Has not for thee a home

## CLAPTON. S. M.

Jones.

Thy name, Al - mighty Lord, Shall sound through distant lands; Great is thy grace, and sure thy word, Thy truth for - ev - er stands.

MODERATO.

# LANGSDOWN. S. M.

L. Mason.

147

Behold his wond'rous grace! And bless Jeho - vah's name; Ye servants of the Lord his praise, By day and night proclaim, By day and night pro - claim.

# WINSLOW. S. M.

Handel.

Ex - alt the Lord, your God, With ho - ly heart and song; His hon - ors sing with sweet ac - cord, Let joy the notes prolong.



The hill of Zi - on yields, A thousand sa - cred sweets, Before we reach the heavenly fields, Or walk the gold - en streets.

Then let . . . And every . . . We're marching . . .

Then let our songs a - bound, And every tear be dry, We're marching thro' Immanuel's ground, To fairer worlds on high.

Then let . . . And every . . . We're marching . . .

# GRAYLOCK. S. M.

W.

149

ANDANTE.

Then let our songs a - bound, And every tear be dry, To fairer worlds on high.  
We're marching through Immanuel's ground,

# LOWELL. S. M.

W. M. J.

LARGO.

When o - ver - whelmed with grief, My heart within me dies; My heart within me dies; Helpless and far from all relief, To heaven I lift my eyes.

MAESTOSO.

SYM.

Come, sound his praise abroad, And hymns of glory sing; Je - ho - vah is the sovereign God, The u - ni - versal King.

## WATCHMAN. S. M.

My soul with patience waits, For thee the liv - ing God; My hopes are on thy prom - ise built, Thy nev - er fail - ing word.



ADAGIO.

## SANFORD. S. M.

Verney.

151

My Father, cheering name, O may I call thee mine! Give me with humble hope to claim, A portion so divine, A portion so divine.

## FAIRFIELD. S. M.

Harrison.

The different nations join, To celebrate thy fame; And all the world, O Lord, combine, To praise thy glorious name.

TENDER.

My God, my life, my love, To thee alone I call; I can - not live, if thou remove, I can - not live, if thou re - move, For thou art all in all

## WESTMINSTER. S. M.

Behold the lofty sky, Declares its Maker God; And all the starry worlds on high, Proclaim his pow'r abroad.

LARGO E PIANO.

## CAMPBELL. S. M.

T. W.

153

The King himself comes near, And feasts his saints to day; Here we may sit, and see him here, And love and praise and pray.

This musical score is for the hymn 'CAMPBELL. S. M.' by T. W. It is marked 'LARGO E PIANO.' and is in 2/4 time. The score consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The melody is written in the first staff, with the lyrics 'The King himself comes near, And feasts his saints to day; Here we may sit, and see him here, And love and praise and pray.' written below it. The second staff continues the melody, and the third staff continues it. The fourth staff is a bass line. The score ends with a double bar line and repeat dots.

## OLMUTZ. S. M.

Your harps, ye trembling saints, Down from the willows take; Loud to the praise of Christ your King, Bid every string awake.

This musical score is for the hymn 'OLMUTZ. S. M.' It is in 4/4 time and has a key signature of one sharp (F#). The score consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The melody is written in the first staff, with the lyrics 'Your harps, ye trembling saints, Down from the willows take; Loud to the praise of Christ your King, Bid every string awake.' written below it. The second staff continues the melody, and the third staff continues it. The fourth staff is a bass line. The score ends with a double bar line and repeat dots.



## CRAMER. S. M.

My God, &c. This joy, &c.

My God, permit my tongue, This joy to call thee mine, This joy to call thee mine, And let my early cries prevail, To taste thy love divine.

My God, &c. This joy, &c.

## DANVILLE. S. M.

Gray.

For my des-pend-ing soul, What comfort shall I find? Where is the sove-reign heal-ing balm, For an af-flict-ed mind.

Heaven with the echo shall resound, the echo shall resound,

Grace, 'tis a charming sound, Harmonious to the ear; Heaven with the echo shall re - - sound, Heaven with the echo shall re - sound,

Heaven with the echo shall resound, the echo shall resound,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a simple, melodic style with many eighth and sixteenth notes.

And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music continues with a similar melodic style, ending with a double bar line and repeat dots on the top three staves.

2.

Grace first contrived the way  
To save rebellious man;  
And all the steps that grace display  
Which drew the wondrous plan.

3.

Grace taught my roving feet  
To tread the heavenly road;  
And new supplies each hour I meet,  
While pressing on to God.

4.

Grace, all the work shall crown,  
Through everlasting days;  
It lays in heaven the topmost stone,  
And well deserves the praise.

## HOSMIR. S. M.

Be - hold the morning sun, Be - gins his glorious way ; His beams thro' all the na - tions run, And life and light convey.

The musical score for 'HOSMIR. S. M.' consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat) and the time signature is 3/2. The melody is written on the first staff, with the lyrics 'Be - hold the morning sun, Be - gins his glorious way ; His beams thro' all the na - tions run, And life and light convey.' written below it. The second staff continues the melody. The third and fourth staves provide a harmonic accompaniment.

## AYLESBURY. S. M.

Shall we go on to sin, Be - cause thy grace a - bounds, Or cru - ci - fy the Lord a - gain, And o - pen all his wounds.

The musical score for 'AYLESBURY. S. M.' consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat) and the time signature is 3/2. The melody is written on the first staff, with the lyrics 'Shall we go on to sin, Be - cause thy grace a - bounds, Or cru - ci - fy the Lord a - gain, And o - pen all his wounds.' written below it. The second staff continues the melody. The third and fourth staves provide a harmonic accompaniment.



MODERATO.

How per-fect is thy word, And all thy judgments just, For ev-er sure thy promise Lord, And men se-cure-ly trust.

## RELIANCE. S. M.

Ward.

LARGO E PIANO.

My God, my life, my love, To thee, to thee, I call; I can-not live if thou remove, For thou art All, in All, For thou art All in All.

LARGO E PIANO.

Com - pas - sion moves his heart, He speaks the gracious word; The lep - er feels his strength re - turn, And all his sickness cured.

To thee, dear Lord, I look, Sick of a worse dis - ease, Sin is my painful mal - a - dy, And none can give me ease.

But thy al - migh - ty grace, Can heal my sin - ful soul; O bathe me in thy precious blood, And that will make me whole.

## DENNIS. S. M.

O! bless the Lord, my soul, Let all with - in me join, And aid my tongue to bless his name, Whose fa - vors are di - vine.

LARGO E PIANO.

## EATON GROVE. S. M.

159

To ev - er fra - grant meads, Where rich a - bundance grows, His gracious hand in - dul - gent leads, And guards my sweet re - pose.  
 A - long the love - ly scene, Cool wa - ters gent - ly roll, Trans - pa - rent, sweet, and all se - rene, To cheer my faint - ing soul.  
 Here let my spir - it rest; How sweet a lot is mine! With pleasure, food, and safe - ty, blest; Be - nef - i - cence di - vine.

The musical score for 'Eaton Grove' is written for four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

## ELYSIUM. S. M.

My soul, with joy attend, While Jesus silence breaks; No an - gel's harp such mu - sic yields, As what my shepherd speaks, As what my shepherd speaks.

The musical score for 'Elysium' is written for four staves. The first two staves are in treble clef with a key signature of one sharp (F-sharp) and a time signature of 3/4. The third and fourth staves are in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.



ALLEGRO MAESTOSO.

## LOWTH. S. M.

W.

FF. Loud to the praise of Christ your King, FF.

Loud to the praise of Christ your King,

Your harps ye trembling saints, Down from the willows take; Loud to the praise, loud to the praise of Christ your King, Bid ev-ery string awake.

Loud to the praise of Christ your King,

## MOUNT EPHRAIM. S. M.

Your harps, ye trem-bling saints, Down from the wil-lows take; Loud to the praise of Christ, your King, Bid ev'-ry string awake.

Now let our voices join, To form one sacred song; Ye pilgrims in Je-ho-vah's ways, With mu-sic pass a-long.

EASTBURN. S. M.

To God, in whom I trust, I lift my heart, and voice; O let me not be put to shame, Nor let my foes rejoice.

## SPAULDING. S. M.

Come, Holy Spirit, come, Let thy bright beams arise ; Dispel the sorrow from our minds, Dispel the sorrow from our minds, The darkness from our eyes.

O cleanse us from our sin, By faith in Jesus' blood ; And to our wond'ring view reveal, And to our wond'ring view reveal, The boundless love of God.

Revive our drooping faith ; Our doubts and fears remove ; And kindle in our hearts the flame, And kindle in our hearts the flame, Of nev - dying love.

## ATONEMENT. S. M.

Gray.

Not all the blood of beasts, On Jew - ish al - tars slain, Can give the guil - ty con - science peace, Or wash a - way the stain.



ANDANTE.

Great God of wonders! all thy ways, Are matchless, godlike, and di - vine; But the fair glo - ries of thy grace, More godlike and un - rival'd shine.

Who is a pardoning God like thee? Or who has grace so rich and free?

Angels and men resign their claim  
To pity, mercy, love, and grace;  
These glories crown Jehovah's name  
With an incomparable blaze:  
*Who is a pardoning God like thee?  
Or who has grace so rich and free?*

In wonder lost with trembling joy,  
We take the pardon of our God,  
Pardon for crimes of deepest die;  
A pardon seal'd with Jesus' blood.  
*Who is a pardoning God like thee?  
Or who has grace so rich and free?*

O may this strange, this matchless grace,  
This godlike miracle of love,  
Fill the wide earth with grateful praise,  
And all th' angelic choirs above:  
*Who is a pardoning God like thee?  
Or who has grace so rich and free?*

By President Davies, founded on Micah vii. 13.

Thou art, Al - migh - ty Lord of all, From ev - er - last - ing still the same, From everlasting still the same; Before thee dazzling ser - - aphs fall,

And veil their faces in a flame, To see such bright perfections glow, Such floods of glo - ry from thee flow.

- 2 What mortal hand shall dare to paint  
A semblance of thy glory, Lord?  
The brightest rainbow tints are faint,  
The brightest stars of heaven, afford  
A dim effusion of those rays  
Of light, that round Jehovah blaze.
- 3 The sun himself is but a gleam,  
A transient meteor from thy throne;  
And every frail and fickle beam,  
That ever on creation shone,  
Is nothing, Lord, compar'd to thee,  
In thine own vast immensity.
- 4 But though thy brightness may create  
All worship from the hosts above,  
What most thy name must elevate  
Is, that thou art a God of love,  
And mercy is the central sun  
Of all thy glories joined in one.

VERY SLOW.

Dear friend of friendless sinners, hear, And magni - fy thy grace divine; Pardon a worm that would draw near, That would his heart to thee resign.

A worm, by self and sin op - prest, That pants to reach THY PROMIS'D REST.

With holy fear and reverend love,  
I long to lie beneath thy throne :  
I long in thee to live and move,  
And stay myself on thee alone :  
Teach me to lean upon thy breast,  
To find in thee THE PROMIS'D REST.

Thou say'st thou wilt thy servants keep  
In perfect peace, whose minds shall be  
Like new-born babes, or helpless sheep,  
Completely stay'd dear Lord, on thee ;  
How calm their state, how truly blest  
Who trust on thee, THE PROMIS'D REST.

Take me, my Saviour, as thine own,  
And vindicate my righteous cause ;  
Be thou my portion, Lord, alone,  
And bend me to obey thy laws ;  
In thy dear arms of love caress'd,  
Give me to find THY PROMIS'D REST.



Great God, this sacred day of thine Demands our soul's collect - ed powers; May we employ in work di - vine, These solemn, these devot - ed hours

O may our souls a - dor - ing own The grace which calls us to thy throne.

Hence, ye vain cares and trifles, fly;  
 Where God resides appear no more;  
 Omniscient God, thy piercing eye  
 Can every secret thought explore:  
 O may thy grace our hearts refine,  
 And fix our thoughts on things divine.

The word of life, dispensed to-day,  
 Invites us to a heavenly feast;  
 May every ear the call obey,  
 Be every heart a humble guest:  
 O bid the wretched sons of need  
 On soul-reviving dainties feed!

MAESTOSO.

Thy glory, Lord, the heavens declare ; The firmament displays thy skill ; The changing cloud, the viewless air, Tempest and calm, thy word fulfill ;

Day un - to day doth ut - ter speech, And night to night thy knowledge teach.

Though voice nor sound inform the ear,  
Well known the language of their song  
When, one by one, the stars appear,  
Led by the silent moon along,  
Till round the earth, from all the sky,  
Thy beauty beams on every eye.

Waked by the touch, the morning sun  
Comes like a bridegroom from his bower,  
And, like a giant, glad to run,  
His bright career with speed and power. —  
Thy flaming messenger, to dart  
Life through the depth of Nature's heart.

While these transporting visions shine  
Along the path of providence,  
Glory eternal, joy divine,  
Thy word reveals, transcending sense :  
My soul thy goodness longs to see, —  
Thy love to man, thy love to me.

Thus far on life's perplexing path, Thus far thou, Lord, our steps hast led, Snatched from the world's pursuing wrath, Unharm'd though floods o'erhung our head.

Like ransomed Is - rael on the shore, Here then we pause, look back, a - dore.

Strangers and pilgrims here below,  
Like all our fathers in their day,  
We to the land of promise go,  
Lord, by thine own appointed way.  
Still guide, illumine, cheer our flight,  
In cloud by day, in fire by night.

Protect us through the wilderness,  
From every peril, plague, and foe;  
With bread from heaven thy people bless,  
And living streams where'er we go;  
Nor let our rebel hearts repine,  
Or follow any voice but thine.

When we have numbered all our years,  
And stand, at length, on Jordan's brink,  
Though the flesh fail with mortal fears,  
O let not then the spirit sink;  
But, strong in faith, and hope, and love,  
Plunge through the stream, to rise above!



Great God, the heaven's well-order'd frame Declares the glo - ry of thy name : There thy rich works of wonder shine ; A thousand star - ry beau - ties there,

A thousand ra - diant marks ap - pear, Of boundless power, and skill di - vine.

From night to day, from day to night,  
The dawning and the dying light  
Lectures of heavenly wisdom read ;  
With silent eloquence they raise  
Our thoughts to our Creator's praise,  
And neither sound nor language need.

Yet their divine instructions run  
Far as the journeys of the sun,  
And every nation knows their voice ;  
The sun, like some young bridegroom drest,  
Breaks from the chambers of the east,  
Rolls round, and makes the earth rejoice.

Where'er he spreads his beams abroad,  
He smiles, and speaks his maker, God ;  
All nature joins to show thy praise :  
Thus God, in every creature shines :  
Fair is the book of nature's lines,  
But fairer is thy book of grace.

I'll praise my Ma - ker while I've breath, And, when my voice is lost in death, Praise shall employ my nobler powers; My days of praise shall ne'er be past,

While life, and thought, and be - ing last, Or un - mor - tal - i - ty en - dures.

Happy the man whose hopes rely  
On Israel's God; — he made the sky  
And earth and seas, with all their train;  
His truth for ever stands secure;  
He saves th' oppressed, he feeds the poor;  
And none shall find his promise vain.

The Lord hath eyes to give the blind;  
The Lord supports the sinking mind;  
He sends the laboring conscience peace;  
He helps the stranger in distress,  
The widow and the fatherless,  
And grants the prisoner sweet release.

I'll praise him while he lends me breath,  
And, when my voice is lost in death,  
Praise shall employ my nobler powers; —  
My days of praise shall ne'er be past  
While life and thought and being last,  
Or immortality endures.

MAESTOSO.

X WHITSUNTIDE. L. P. M.

171

Let all the earth their voices raise, To sing a lofty song of praise, And bless the great Jehovah's name; His glo - ry let the heathen know;

His wonders to the na - tions show; And all his works of grace proclaim, And all his works of grace proclaim.

Great is the Lord, — his praise be great  
Who sits on high enthroned in state;  
To him alone let praise be given.  
Those gods the heathen world adore  
In vain pretend to sovereign power:  
He only rules who made the heaven.

He framed the globe, he spread the sky,  
And all the shining worlds on high;  
He reigns complete in glory there; —  
His beams are majesty and light;  
His glories how divinely bright!  
His temple how divinely fair!

Let heaven be glad, let earth rejoice,  
Let ocean lift its roaring voice,  
Proclaiming loud 'Jehovah reigns;'  
For joy let fertile valleys sing,  
And tuneful groves their tribute bring  
To him whose power the world sustains.



LARGO.

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall em - ploy my nobler powers: My days of praise shall ne'er be past,  
 Hap - py the man whose hopes rely On Israel's God: he made the sky, And earth, and seas, with all their train: His truth for ever stands secure;  
 The Lord hath eyes to give the blind; The Lord supports the sinking mind, He sends the laboring conscience peace: He helps the stranger in distress,

PIA.

PIA.

FOR.

While life, and thought, and be - ing last, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures.  
 He saves th' opprest, he feeds the poor, He saves th' opprest, he feeds the poor, And none shall find his promise vain.  
 The wid - ow and the fa - therless, The wid - ow and the fa - therless, And grants the prisoner sweet re - lease.

ANDANTE.

Lord, thou hast won—at length I yield, My heart, by mighty grace compell'd, Sur - rend - ers all to thee; Against thy ter - rors long I strove,

But who can stand against thy love? Love conquers even me, Love conquers ev - en me.

If thou hadst bid thy thunders roll,  
And lightnings flash to blast my soul,  
I still had stubborn been;  
But mercy has my heart subdued,  
A bleeding Saviour I have viewed,  
And now, I hate my sin.

Now, Lord, I would be thine alone;  
Come, take possession of thine own,  
For thou hast set me free;  
Released from sin,—at thy command  
See all my powers in waiting stand,  
To be employed by thee.

[This beautiful Hymn is by Newton. We take it from the  
'Church Psalmody.']

MAESTOSO.

Arise, and hail the happy day,  
 Arise, and hail the happy day, Cast all low cares of life a - way, And thoughts of meaner things; This day, to cure our dead - ly woes,  
 Arise, and hail the happy day,

FOR.

The Sun of Righteousness a - rose, With healing in his wings.

If angels, on that happy morn,  
 The Saviour of the world was born,  
 Poured forth their joyful songs,  
 Much more should we, of human race,  
 Adore the wonders of his grace,  
 To whom that grace belongs.

O, then, let heaven and earth rejoice,  
 Let every creature join his voice,  
 To hymn the happy day,  
 When Jesus triumphed o'er his foes,  
 As from the shades of death he rose,  
 Life's sceptre wide to sway.



ANDANTE.

My God, thy boundless love I praise, How bright on high its glories blaze; How sweetly bloom be - low! It streams from thy e - ternal throne;

Thro' heav'n its joys for - ev - er run, And all the earth o'erflow, And all the earth o'erflow.

'Tis love that paints the purple morn,  
And bids the clouds, in air upborne,  
Their genial drops distil;  
In every vernal beam it glows  
And breathes in every air that blows,  
And glides in every rill.

It robes in cheerful green the ground,  
And pours its flowery beauties round,  
Whose sweets perfume the gale;  
Its bounties richly spread the plain  
The blushing fruit, the golden grain,  
And smile on every vale.

But in thy word I see it shine  
With grace and glories more divine,  
Proclaiming sins forgiven;  
There faith, bright cherub, points the way,  
To realms of everlasting day,  
And opens all her heaven.

MAESTOSO.

Be - gin, my soul, th ex - alt - ed lay, Let each en - rap - tured thought o - bey, And praise th' Almighty name ! Lo ! heaven and earth, and

seas and skies, In one me - lo - dious con - cert rise, To swell th' inspiring theme.

Thou heaven of heavens, his vast abode,  
 Ye clouds, proclaim your Maker, God !  
 Ye thunders, speak his power ;  
 Lo ! on the lightning's rapid wings,  
 In triumph rides the King of kings ;  
 Astonished worlds adore.

Ye deeps, with roaring billows rise,  
 To join the thunder of the skies ;  
 Praise him who bids you roll :  
 His praise in softer notes declare,  
 Each whispering breeze of yielding air,  
 And breathe it to the soul.

Let man, by nobler passions swayed,  
 The feeling heart, the reasoning head,  
 In heavenly praise employ :  
 Spread the Creator's name around,  
 Till heaven's wide arch repeat the sound,  
 The general burst of joy.

# CHARLTON. S. P. M.

M.

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F. F.

How pleased and blest was I, To hear the people cry, Come let us seek our God to day; Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honors pay.

# DALSTON. S. P. M.

Williams.

The Lord Jehovah reigns, And royal state maintains, His head with awful glories crown'd; Array'd in robes of light, Begirt with sovereign might, And rays of majesty a - round.



Welcome, delightful morn, Thou day of sa - cred rest ! We hail thy glad return : Lord, make these moments blest. From low delights and mortal toys, We soar to reach immortal joys.

## BETHESDA. H. M.

Lord of the worlds above, How pleasant and how fair, The dwellings of thy love, Thy earth - ly temples are ! To thine abode, My heart aspires, With warm desires, To see my God.

## TAGGART. H. M.

179

# ANDANTE.

Kind Lord, before thy face, Again with joy we bow, For all the gifts and grace, Thou dost on us bestow; Our tongues would all thy love proclaim, And chant the honors of thy name.

## DARWELL. H. M.

O for a trumpet's voice, On all the world to call, To bid their hearts rejoice, In him who died for all, For all my Lord, was crucified, For all, for all my Saviour died.



## CINCINNATI. H. M.

ANDANTE.

INCREASE.

FOR.

Four staves of music. The first staff is in treble clef, 2/4 time, with a key signature of one flat. The second staff is in treble clef, 2/4 time. The third staff is in treble clef, 2/4 time. The fourth staff is in bass clef, 2/4 time. The music is a hymn tune with a melody in the first staff and accompaniment in the other three.

Hark, hark, the notes of joy Roll o'er the heavenly plains, And seraphs find employ, For their sublimest strains. Some new delight in heaven is known,

Four staves of music. The first staff is in treble clef, 2/4 time, with a key signature of one flat. The second staff is in treble clef, 2/4 time. The third staff is in treble clef, 2/4 time. The fourth staff is in bass clef, 2/4 time. The music continues the hymn tune from the first system.

Some new de-light in heaven is known, Loud ring the harps around the throne, Loud ring the harps around the throne.

*Pia.*  
2 Hark,—hark—the sounds draw nigh,  
The joyful hosts descend;  
Jesus forsakes the sky,  
To earth his footsteps bend;

*Somewhat loud.*  
He comes to bless our fallen race,  
He comes with messages of grace.

*For.*  
3 Bear,—bear the tidings round,  
Let every mortal know

*Pia.*  
What love in God is found,  
What pity he can show.

*Fortis.*  
Ye winds that blow — ye waves that roll,  
Bear the glad news from pole to pole.

*Fortis.*  
4 Strike,—strike the harps again,  
To Christ, the Saviour's name;  
Arise, ye sons of men,  
And loud his grace proclaim.  
Angels and men, wake every string,  
Join earth and heaven his praise to sing.



ANDANTE.

Join all the glorious names Of wisdom, love, and power, That ever mortals knew, That angels ev - er bore— All are too mean to speak his worth, Too mean to set my Saviour forth.

## GROVE. H. M.

An excellent tune for a Doxology. See 548, Streeter's.

Glory to God on high, Salva - tion to the Lamb, Let earth and sea, and sky, His wond'rous love proclaim; Upon his head shall honors rest, And every age pronounce him blest.

Ye realms below the skies, Your Maker's praises sing ; Let boundless honors rise, To heaven's e - ter - nal King. O bless his name, whose love extends,

FF.

Sal - va - tion to the world's far ends, Sal - va - tion to the world's far ends.

'Tis he the mountains crowns  
With forests waving wide ;  
'Tis He old ocean bounds,  
And heaves her roaring tide ;  
He swells the tempests on the main,  
Or breathes the zephyr o'er the plain.

Still let the waters roar,  
As round the earth they roll ;  
His praise forevermore  
They sound, from pole to pole.  
'Tis nature's wild unconscious song,  
O'er thousand waves, that float along.

His praise, ye worlds on high,  
Display with all your spheres,  
Amid the darksome sky,  
When silent night appears.  
O, let his works declare his name,  
Through all the universal frame.

CON SPIRITO.

P.

Rejoice ! the Lord is King ! Your Lord and King adore ! Mortals, give thanks and sing, And triumph ev - er more ! Lift up your heart, Lift up your voice, Rejoice ! again, I say rejoice.

## PLANEIO. H. M.

W.

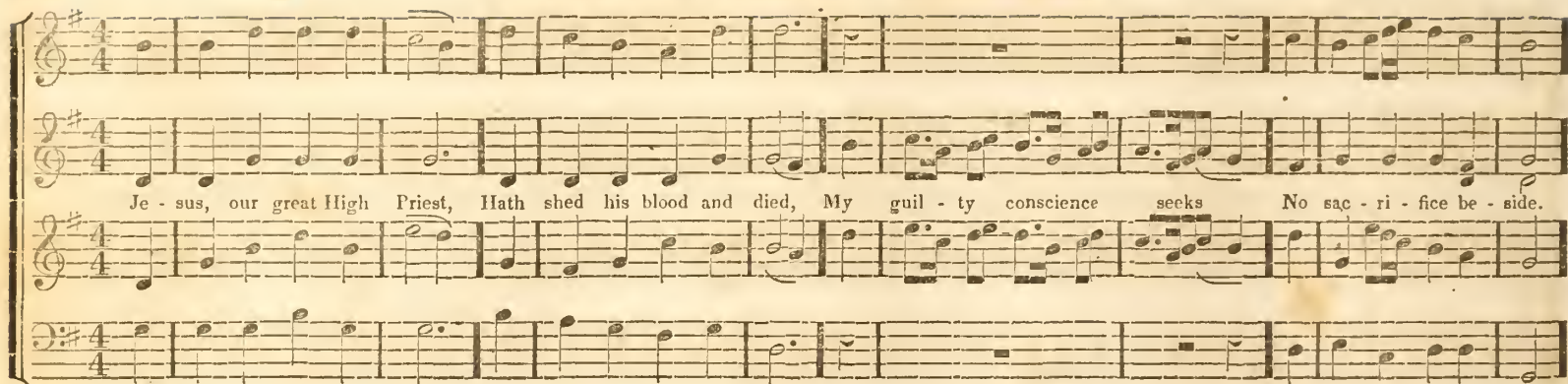
ANDANTE.

P.

F.

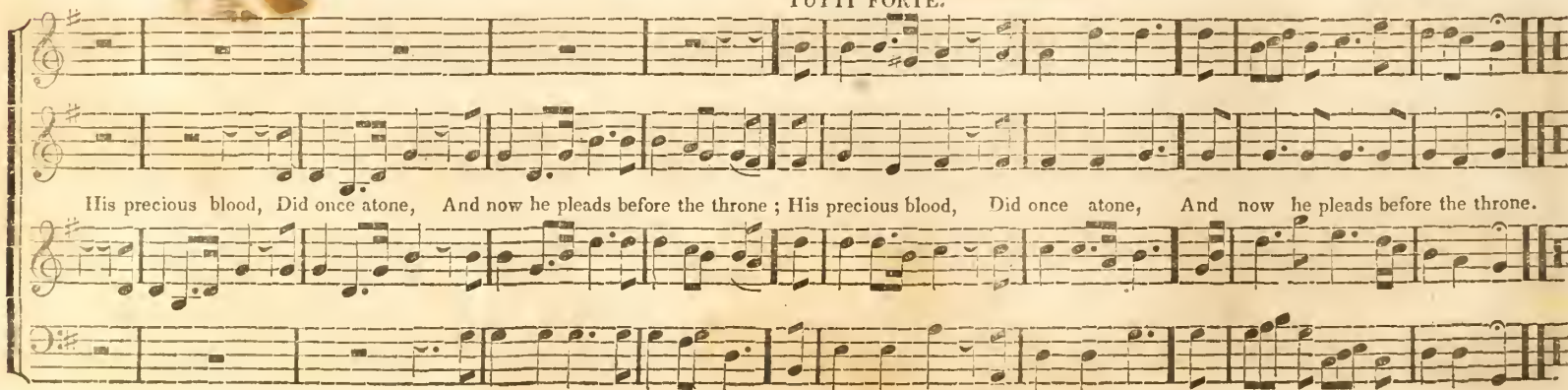
Jesus, our great High priest, Has full atonement made ; Ye weary spirits, rest ; Ye mournful souls be glad ; The year of jubi - lee is come, Return, ye ransom'd sinners, home.





Je - sus, our great High Priest, Hath shed his blood and died, My guil - ty conscience seeks No sac - ri - fice be - side.

## TUTTI FORTE.



His precious blood, Did once atone, And now he pleads before the throne ; His precious blood, Did once atone, And now he pleads before the throne.

Musical score for 'HARWICH. H. M.' in G major (one sharp) and 4/4 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'To spend one sacred day, Where God and saints abide, Affords di - vin - er joy, Than thousand days beside ; Where God resorts I love it more, To keep the door than shine in courts.'

**FORTE.** **BUTTMAN. H. M.** **P.**

Musical score for 'BUTTMAN. H. M.' in G major (one sharp) and 3/4 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'O Zion, tune thy voice, And raise thy hands on high, Tell all the earth thy joys, And shout salvation nigh ; Cheerful in God, a - rise and shine, While rays divine stream all abroad.'

Rejoice! the Lord is King! Your Lord and King adore! Mortals give thanks and sing, And tri-umph ev-er-more!

Lift up your heart, Lift up your voice! Re-joice! a-gain I say, re-joice!

TASTO.

His kingdom cannot fail,  
 He rules o'er earth and heaven;  
 The keys of death and hell  
 Are to our Jesus given:  
 Lift up the heart, lift up the voice,  
 Rejoice aloud, ye souls, rejoice.

He *all* his foes shall quell,  
 Shall *all* our sins destroy,  
 And every bosom swell  
 With pure seraphic joy:  
 Lift up the heart, lift up the voice,  
 Rejoice aloud, ye souls, rejoice.

Rejoice in glorious hope!  
 Jesus, the Lord, shall come,  
 And take his ransomed up  
 To their eternal home:  
 We soon shall hear the archangel's voice,—  
 The trump of God shall sound, *rejoice*.



# ANTILON. H. M.

187

Ye boundless realms of joy, Exalt your Maker's name ; His praise your songs employ, Above the starry frame ; Your voices raise, Ye cherubim, and ser - a - phim, To sing his praise.

# MACHIAS. H. M.

Array'd in beauteous green, The hills and vallies shine ; And man and beast are fed By providence divine ; The harvest bows its gold - en ears, The cop - ious feed of future years.

Rejoice the Sav - iour reigns, Among the sons of men; He breaks the prisoners' chains, And makes them free a - gain;

Let hell oppose God's on - ly Son, In spite of foes His cause goes on.

The baffled prince of hell,  
In vain new projects tries,  
Truth's empire to repel,  
By cruelties and lies;  
Th' infernal gates Shall rage in vain,  
Conquest awaits The Lamb once slain.

All power is in his hand,  
His people to defend,  
To his most high command  
Shall millions more attend;  
All heaven with smiles Approves his cause,  
And distant isles Receive his laws.

This little seed from heaven  
Shall soon become a tree;  
This ever-blessed heaven  
Diffus'd abroad must be;  
Till Christ the Son Shall come again,  
It must go on. Amen! Amen!

ANDANTE.

Lord, we come be - fore thee now, At thy feet we humbly bow, Oh! do not our suit dis - dain, Shall we seek thee, Lord, in vain.

## ALCESTER. 7's.

When, my Saviour shall I be, Perfect - ly resign - ed to thee, Poor and vile in my own eyes, On - ly in thy wisdom wise.



## CLAFLIN. 7's.

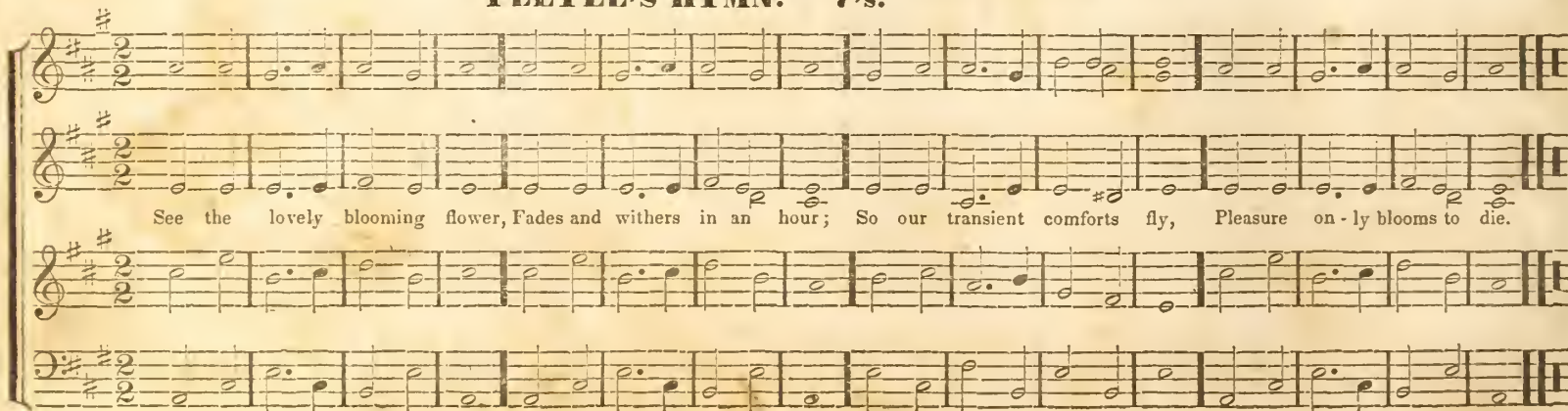
This tune, and all other 7's Metres, may be converted into 8's and 7's by adding a note at the end of the first and third lines.

ALLEGRO.



Glo - ry be to God on high, God whose glory fills the sky; Lift your voice, ye people all, Praise the God on whom ye call.

## PLEYEL'S HYMN. 7's.



See the lovely blooming flower, Fades and withers in an hour; So our transient comforts fly, Pleasure on - ly blooms to die.

When before thy throne we kneel, Fill'd with awe, and ho - ly fear; Teach us, O our God, to feel, All thy sacred pres - ence near.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the lyrics are placed below the second staff. The music is a simple, hymn-like tune with a steady rhythm.

O receive the praise that dares, Seek thy heav'n exalt - ed throne; Bless our off'ring, hear our prayers, In - fi - nite and ho - ly One.

The second system of the musical score also consists of four staves, maintaining the same key signature and time signature as the first system. The melody continues on the top staff, with lyrics placed below the second staff. The music concludes with a final cadence on the top staff.

Angels roll the rock a-way, Death yield up the mighty prey; See the Saviour leaves the tomb, Glowing with immortal bloom.

## SICILIAN HYMN. 7, or 8 and 7.

Come, thou Fount of every blessing, Tune my heart to sing thy grace; Streams of mercy never ceasing, Call for songs of loudest praise.



VERY SLOW.

Go to dark Geth - se - ma - ne, Ye that feel temp - tation's power, Your Redeemer's con - flict see, Watch with him one bitter hour.

Turn not from his griefs a - way, Learn of Je - - sus Christ to pray.

Follow to the judgment-hall,  
View the Lord of life arraigned;  
O the wormwood and the gall!  
O the pangs his soul sustained!  
Shun not suffering, shame or loss;  
Learn of him to bear the cross.

Calvary's mournful mountain climb;  
There, admiring at his feet,  
Mark that miracle of time,  
God's own sacrifice complete:  
'It is finished,' hear him cry;  
Learn of Jesus Christ to die.

Early hasten to the tomb  
Where they laid his breathless clay;  
All is solitude and gloom;  
— Who has taken him away?  
Christ is risen; he meets our eyes—  
Saviour, teach us so to rise.

VERY SLOW.

Saviour bless thy word to all, Quick and pow'rful let it prove; O may sinners hear thy call, Let thy people grow in love.

## NUREMBURG.. 7's.

German Air.

All ye nations, praise the Lord; All ye lands, your voices raise; Heaven and earth, with loud accord, Praise the Lord, for - ev - er praise.

Praise him, ye who know his love; Praise him from the depths beneath; Praise him in the heights above; Praise your Maker, all that breathe.

METHUEN. 7's.

195

Praise to God, immor - tal praise, For the love that crowns our days; Bounteous Source of every joy, Let thy praise our tongues employ.

ATKINSON. 7's.

T. Whittemore.

# PIA E DOLCE.

Bleeding hearts defiled by sin, Je - sus Christ can make you clean: Contrite souls, with guilt op - prest, Je - sus Christ can give you rest.



FOR.

PIA.

FOR.

Praise to God in - mor - tal praise, For the love that crowns our days; Bounteous Source of ev - ery joy, Let thy praise our tongues employ.

## PILTON. 7s.

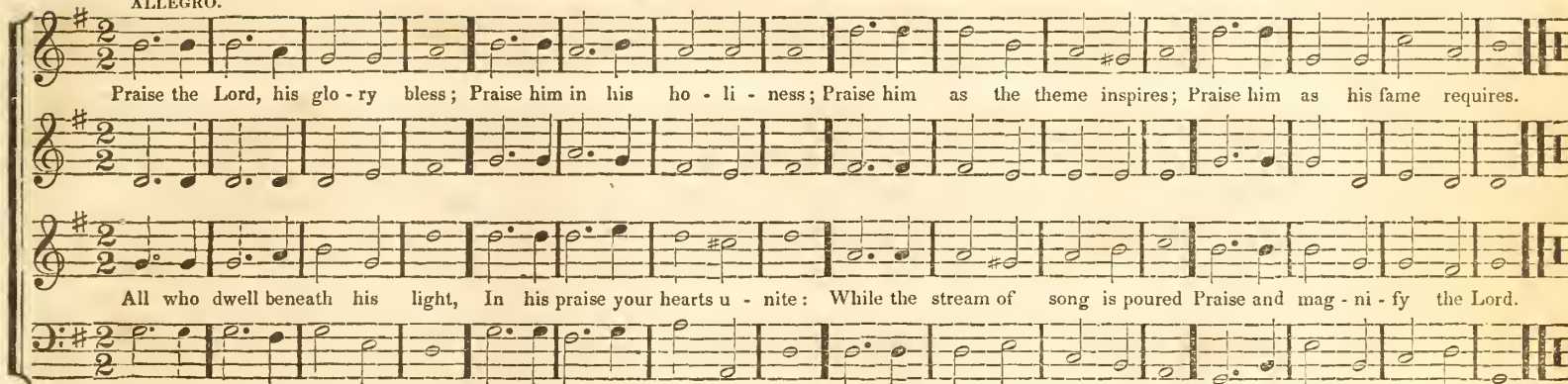
Thanks for mercies past receive, Pardon of our sins re - new; Teach us, Lord, by faith to live With e - ter - ni - ty in view.

**GRENOBLE. 7's.**

W.

197

ALLEGRO.

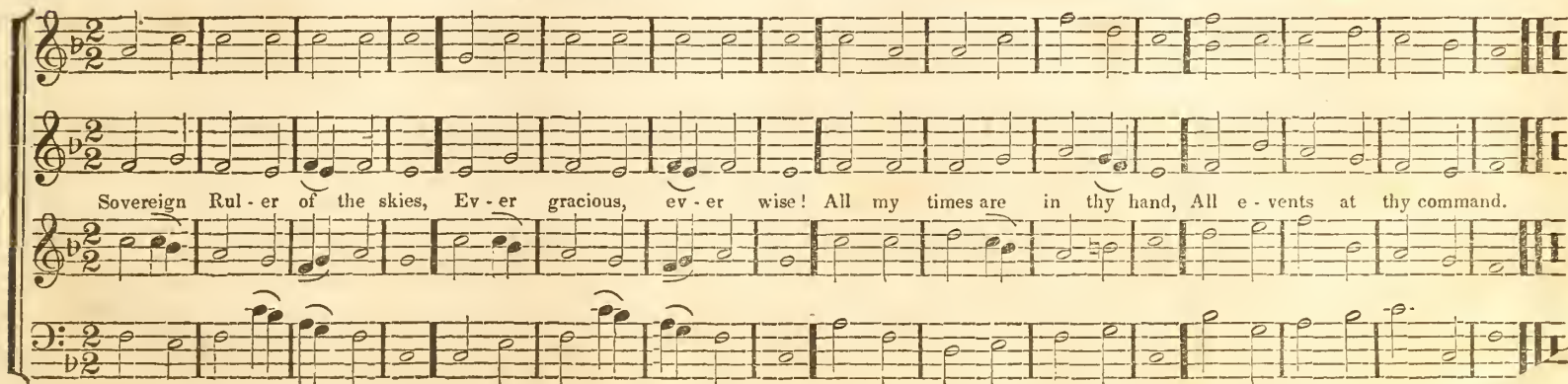


Praise the Lord, his glo - ry bless; Praise him in his ho - li - ness; Praise him as the theme inspires; Praise him as his fame requires.

All who dwell beneath his light, In his praise your hearts u - nite: While the stream of song is poured Praise and mag - ni - fy the Lord.

**MEXICO. 7's.**

Latrobe.



Sovereign Rul - er of the skies, Ev - er gracious, ev - er wise! All my times are in thy hand, All e - vents at thy command.

ANDANTE.

Praise, O praise the name divine; Praise him at his hallowed shrine; — Let the fir - ma - ment on high To its Maker's praise reply; —

All who vi - tal breath en - joy In his praise that breath em - ploy, And in one great cho - rus join: Praise, O praise the name divine.

## HAMPTON. 7s.

Milgrove.

Angels, roll the rock away, Death, yield up the mighty prey; See he rises from the tomb, Glowing with im - mor - tal bloom.



ANDANTE.

Sov'reign Lord of light and glo - ry, Author of our mor - tal frame, Joy - ful - ly we bow be - fore thee, And ex - tol thy ho - ly name.

TAMWORTH. 8's, 7's & 4's.

Lockhart.

ANDANTE.

Guide me, O thou great Je - ho - vah, Pilgrim through this bar - ren land!

Bread of heaven, bread of heaven, Feed me till I want no more.

I am weak, but thou art mighty, Hold me with thy powerful hand!—

AFFETTUOSO.

One there is a - bove all others, Well deserves the name of Friend; His is love beyond a brother's; Costly, free, and knows no end:

They who once his kindness prove, Find it ev - er - last - ing love, Find it ev - er - last - ing love.

Which, of all our friends, to save us,  
 Could, or would have shed his blood?  
 But our Jesus died to have us  
 Reconciled in him to God:  
 This is boundless love indeed!  
 Jesus is a Friend in need.

When he lived on earth ill-treated,  
 Friend of sinners was his name;  
 Now, above all glory seated,  
 He rejoices in the same:  
 Still he calls them brethren, friends,  
 And to all their wants attends.

O, for grace, our hearts to soften!  
 Teach us, Lord, like him to love:  
 We, alas, forget too often  
 What a Friend we have above:  
 But, when home our souls are brought,  
 We will love thee as we ought.

MAESTOSO.



Praise the Lord, ye heavens, adore him; Praise him angels in the height; Sun and moon, rejoice before him; Praise him, all ye stars of light.

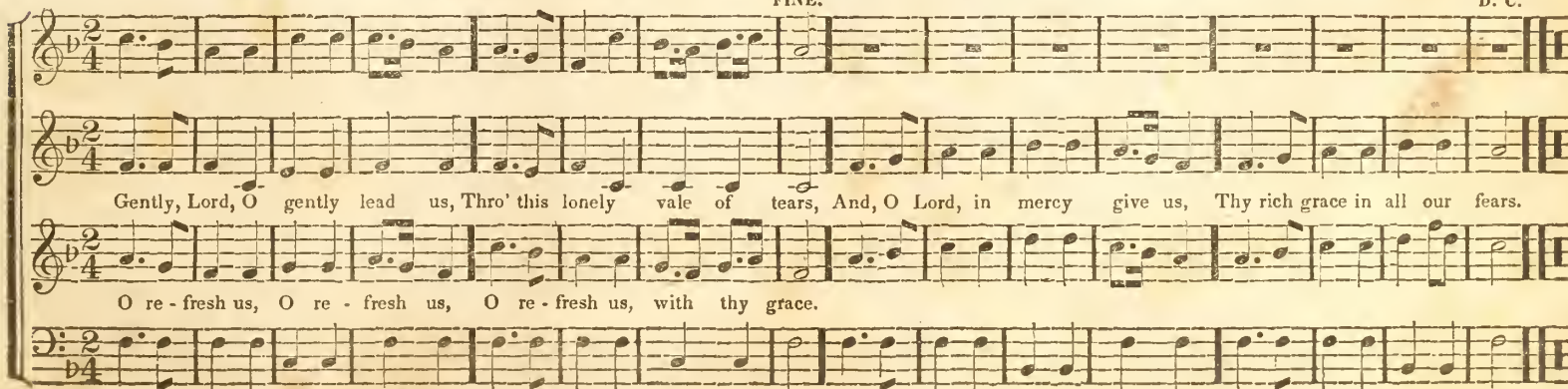
Praise the Lord, for he hath spoken: Worlds his mighty voice obeyed; Laws, which never can be broken, For their guidance he hath made.

Praise the Lord, for he is glorious: Never shall his promise fail. God hath made his saints victorious: Sin and death shall not prevail.

**GREENVILLE.** 8's, 7's & 4's, or 8's & 7's 6 lines.

FINE.

D. C.



Gently, Lord, O gently lead us, Thro' this lonely vale of tears, And, O Lord, in mercy give us, Thy rich grace in all our fears.

O re-fresh us, O re-fresh us, O re-fresh us, with thy grace.



## ALLEGRO MAESTOSO.

Hark! ten thousand harps and voices, Sound the notes of praise and love: Je - sus reigns, and heaven re - joices, Je - sus reigns the Lord of love.

See! he sits on yonder throne, Je - sus rules by grace a - lone, Je - sus rules by grace a - lone.

Jesus, hail! whose glory brightens  
 All above, and gives it worth;  
 Lord of life, — thy smile énlighens,  
 Cheers, and charms thy saints on earth:  
 When we think of love like thine,  
 Lord, we own it love divine.

King of glory, reign for ever, —  
 Thine an everlasting crown:  
 Nothing from thy love shall sever  
 Those whom thou hast made thy own;  
 Happy objects of thy grace,  
 Destined to behold thy face.

Saviour, hasten thine appearing;  
 Bring, — oh bring the glorious day,  
 When, Jehovah's summons hearing,  
 Heaven and earth shall pass away:  
 Then, with golden harps, we'll sing, —  
 'Glory, glory, to our King.'

# ENTREATY. 8's, 7's & 4's.

207

ADAGIO.

Sinners, will you scorn the message, Sent in mer-cy from a-bove? Ev'ry sentence, O how tender! Ev'ry line is full of love:

Listen to it, Listen to it, Ev'ry line is full of love.

Hear the heralds of the gospel  
 News from Zion's King proclaim,  
 To each rebel sinner pardon,  
 Free forgiveness in his name :  
 How important !  
 Free forgiveness in his name.

Tempted souls, they bring you succor ;  
 Fearful hearts, they quell your fears,  
 And, with news of consolation,  
 Chase away the falling tears :  
 Tender heralds,  
 Chase away the falling tears.

ANDANTE.

O'er the realms of pagan darkness Let the eye of pit - y gaze; See the kindreds of the people Lost in sin's be - wildered maze;

ADAGIO.

A TEMPO.

Darkness brooding, Darkness brooding On the face of all the earth.

Light of them that sit in darkness!  
 Rise and shine, — thy blessings bring;  
 Light to lighten all the Gentiles!  
 Rise with healing in thy wing;  
 To thy brightness  
 Let all kings and nations come.

May the heathen, now adoring  
 Idol-gods of wood and stone,  
 Come, and, worshipping before him,  
 Serve the living God alone;  
 Let thy glory  
 Fill the earth, — as floods, the sea.

Thou to whom all power is given,  
 Speak the word; — at thy command,  
 Let the company of preachers  
 Spread thy name from land to land;  
 Lord, be with them  
 Alway to the end of time.



MAESTOSO.

Lo! he comes with clouds de-scend-ing, Once for favored sinners slain; Thousand, thousand, saints at-tend-ing, Swell the triumph

of his train: Hal-le-lujah! Hal-le-lu-jah! Je-sus ev-er-more shall reign.

Now the dead awake from slumber,  
Free, immortal, glorified, —  
Thousands, thousands, without number, —  
All for whom the Saviour died:  
Hallelujah! Hallelujah!  
Glory, honor, joy abide.

Now the sting of death is broken,  
Tyrant, thy dominion's o'er;  
God th' unchanging word hath spoken,  
Vict'ry is the grave's no more:  
Hallelujah! Hallelujah!  
Christ, the conqueror we'll adore.

Hail ye ransomed! ye immortals!  
Cast your crowns at Jesus' feet;  
Throng ye now the radiant portals,  
Give the glory that is meet:  
Hallelujah! Hallelujah!  
God's high purpose is complete.

MODERATO.

Praise the Lord who reigns a - bove, And keeps his courts below; } Praise him for his no - ble deeds; Praise him for his matchless power;  
Praise him for his boundless love, And all his greatness show; }

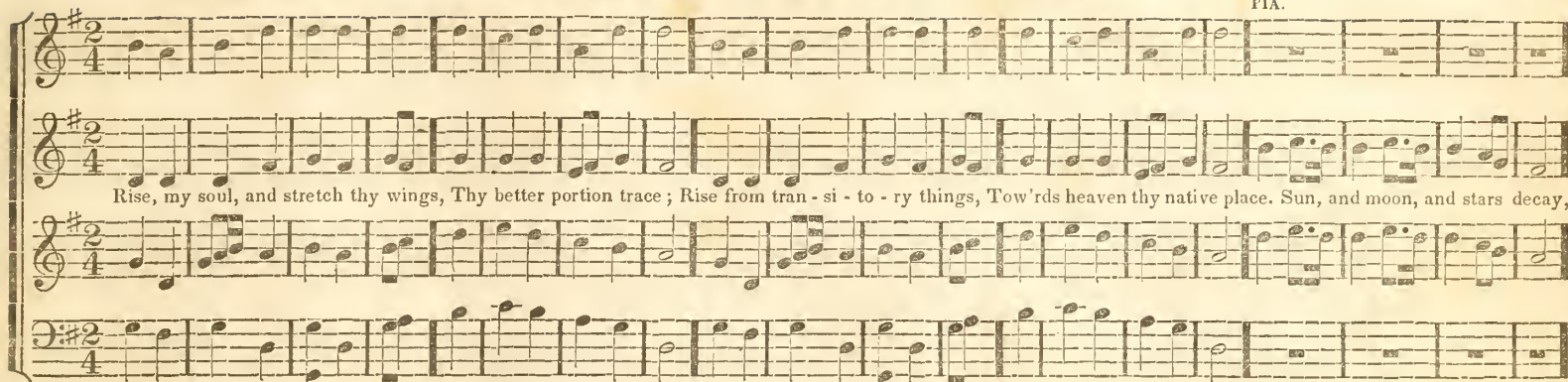
Him from whom all good pro - ceeds Let heaven and earth a - dore.

Publish, spread to all around  
The great Jehovah's name;  
Let the trumpet's martial sound  
The Lord of hosts proclaim; —  
Praise him every tuneful string;  
All the reach of heavenly art,  
All the powers of music, bring, —  
The music of the heart.

Him in whom they move and live  
Let every creature sing, —  
Glory to their Maker give,  
And homage to their King.  
Hallowed be his name beneath, —  
As in heaven on earth adored;  
Praise the Lord in every breath;  
Let all things praise the Lord.

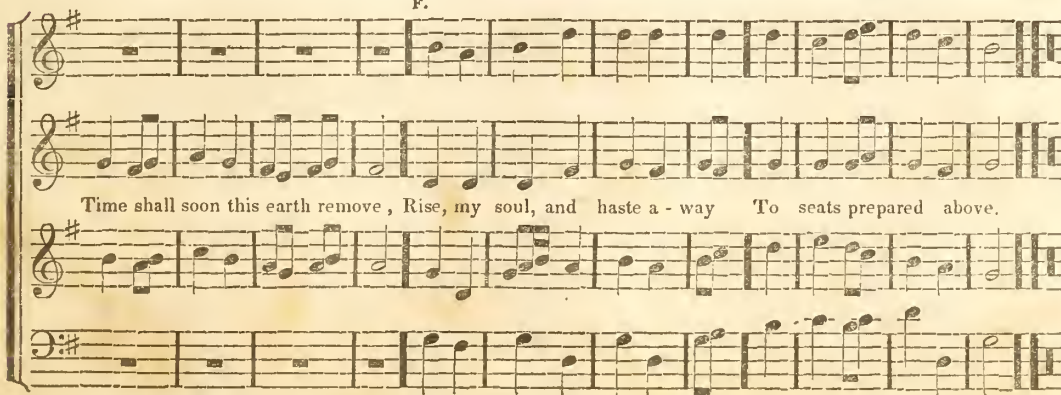
\* There are two kinds of 7's & 6's metre. In the first kind the accent is on the 1st, 3d and 5th syllables; in the second it is on the 2nd, 4th and 6th. Care should be used in selecting the right tunes in each case. — T. W.

P.A.



Rise, my soul, and stretch thy wings, Thy better portion trace ; Rise from tran - si - to - ry things, Tow'rds heaven thy native place. Sun, and moon, and stars decay,

F.



Time shall soon this earth remove , Rise, my soul, and haste a - way To seats prepared above.

Rivers to the ocean run,  
Nor stay in all their course ;  
Fire, ascending, seeks the sun,  
Both speed them to their source.  
So a soul, that's born of God,  
Pants to view his glorious face,  
Upward tends to his abode,  
To rest in his embrace.

Cease, ye pilgrims, cease to mourn,  
Press onward to the prize ;  
Soon our Saviour will return,  
Triumphant in the skies.  
Yet a season, and you know  
Happy entrance will be given,  
All our sorrows left below,  
And earth exchanged for heaven.



PIA ADAGIO.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, melodic style with lyrics underneath.

In the dust I'm doomed to sleep, But shall not sleep for - ev - er; Fear may for a moment weep, Christian courage, — nev - er.

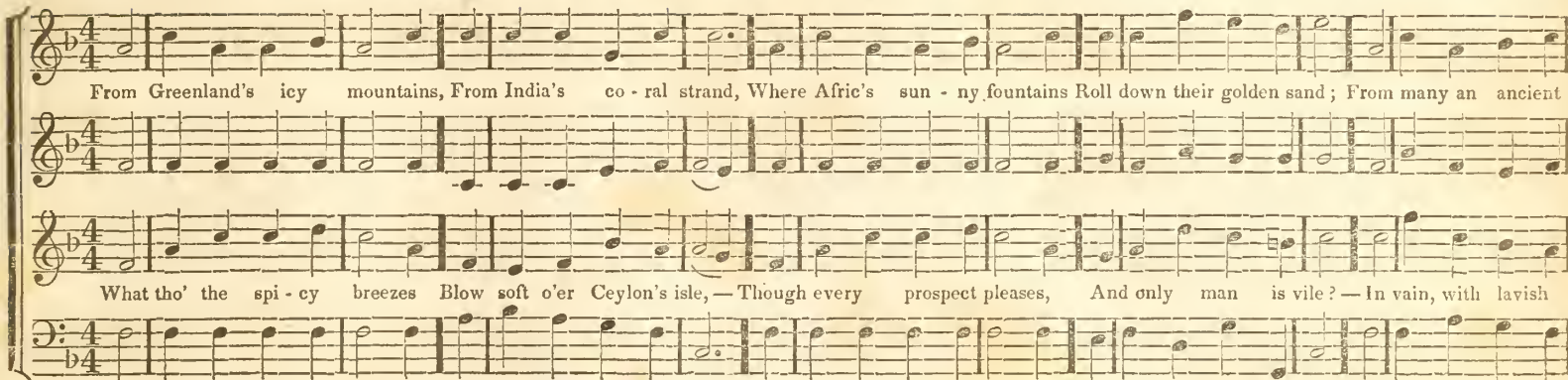
What tho' o'er my mortal tomb Clouds and mist be blending? Sweetest hope shall chase the gloom, Hope to heaven as - cend - ing.

FOR.

The second system of the musical score also consists of four staves, with the same key signature and time signature as the first system. The melody continues across the staves with corresponding lyrics.

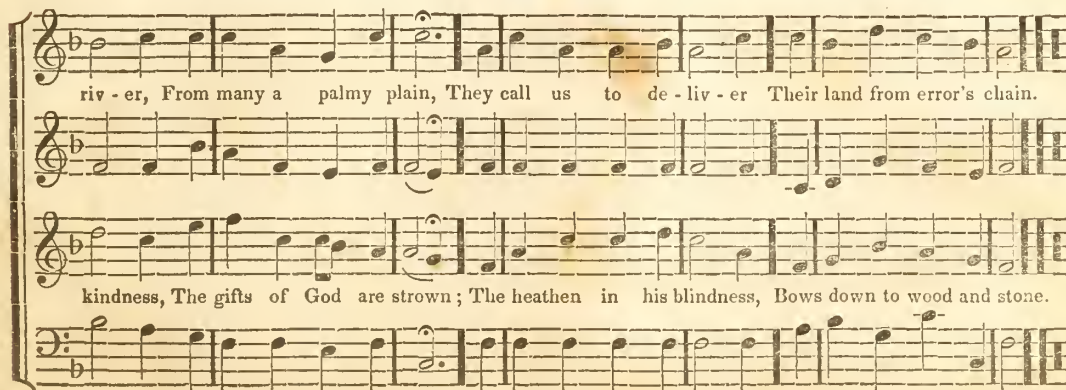
Years in rapid course shall roll, By time's charriot driven, And my re - a - wak - ened soul Wing its flight to heaven.

These shall be my stay my trust, Ev - er bright and vernal; — Life shall blossom out of dust, Life and joy e - ter - nal.



From Greenland's icy mountains, From India's co - ral strand, Where Afric's sun - ny fountains Roll down their golden sand ; From many an ancient

What tho' the spi - cy breezes Blow soft o'er Ceylon's isle, — Though every prospect pleases, And only man is vile ? — In vain, with lavish



riv - er, From many a palmy plain, They call us to de - liv - er Their land from error's chain.

kindness, The gifts of God are strown ; The heathen in his blindness, Bows down to wood and stone.

Shall we, whose souls are lighted  
By wisdom from on high, —  
Shall we to man benighted  
The lamp of life deny ? —  
Salvation ! — oh, salvation !  
The joyful sound proclaim,  
Till earth's remotest nation  
Has learnt Messiah's name.

Waft, — waft, ye winds, his story ;  
And you, ye waters, roll,  
Till, like a sea of glory,  
It spreads from pole to pole ;  
Till o'er our ransomed nature,  
The Lamb for sinners slain,  
Redeemer, King, and Saviour,  
Returns in bliss to reign.

MODERATO.

See twilight softly stealing, Far o'er yon eastern hills, Hear, matins too, its pealing, The lucid wel - kin fills: The zephyr softly breathing

Down from the distant lawn, And vap'ry shadow's leaving, Betoke the Sabbath's dawn.

But lo a sun-beam rising,  
Precedes the brilliant ray,  
And quick with light surprising,  
Wide opes the gate of day: —  
Then sacred stillness reigning,  
We hear the Church-bells warn,  
And labor all refraining  
Proclaim 'tis Sabbath morn. —

But where you steeple's pointing,  
To realms of endless rest,  
There, there his love recounting  
A Saviour's name is blest.  
The vespers now are sounding,  
And day begins to leave, —  
My soul, with joy abounding,  
Would hail sweet Sabbath eve. —

The dew-drops quick are falling,  
In twilight sinks the day,  
No fears the soul appalling,  
'Tis good, — 'tis bliss to pray. —  
The moon-beams soft are shining,  
And stars with twinkling light,  
My soul on God reclining,  
Would rest this Sabbath night.



MODERATO.

From Greenland's i - cy mountains, From India's co - ral strand, Where Af - ric's sun - ny fountains Roll down their gol - den sand;

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics are written below the second and third staves.

From many an an - cient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics are written below the second and third staves.

ADAGIO.

When the vale of death ap - pears, Faint and cold this mor - tal clay, O, my Father, soothe my fears, Light me through the darksome way ;

Break the shadows, Break the shadows, Usher in e - ter - nal day.

Starting from this dying state,  
Upward bid my soul aspire ;  
Open thou the crystal gate,  
To thy praise attune my lyre ;  
Dwell for ever,  
Dwell on each immortal wire.

From the sparkling turrets there  
Oft I'll trace my pilgrim way,  
Often bless thy guardian care,  
Fire by night and cloud by day ;  
While my triumphs  
At my Leader's feet I lay.

**MADRAD. 6's.**

217

The God who reigns a - lone O'er earth, and sea, and sky, Let man with praises own, And sound his lion - ors high.

Him all in heaven a - bove, Him all on earth be - low, Th' exhaust - less source of love, The great Cre - a tor, know.

**ITALIAN HYMN. 6's & 4's.**

Giardini.

Come, thou almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of Days.



My country! 'tis of thee, Sweet land of lib - er - ty,—Of thee I sing: Land where my fathers died; Land of the pilgrim's pride;

From eve - ry mountain - side, Let freedom ring.

2.

My native country! thee,—  
Land of the noble free,—  
Thy name I love:  
I love thy rocks and rills,  
Thy woods and templed hills;  
My heart with rapture thrills,  
Like that above.

3.

Let music swell the breeze,  
And ring from all the trees  
Sweet freedom's song:  
Let mortal tongues awake,  
Let all that breathe partake,  
Let rocks their silence break,  
The sound prolong.

4.

Our fathers' God! to thee,—  
Author of liberty!  
To thee we sing;  
Long may our land be bright,  
With freedom's holy light,—  
Protect us by thy might,  
Great God, our King!

MODERATO.

Away with our sorrow and fear, We soon shall recover our home ; The city of saints shall appear, The day of eternity come. From earth we shall quickly remove,

And mount to our native abode, The house of our Fath - er a - bove, The pal - ace of angels and God.

By faith we already behold  
That lovely Jerusalem here ;  
Her walls are of jasper and gold,  
As crystal her buildings are clear :  
Immoveably founded in grace,  
She stands, as she ever hath stood,  
And brightly her Builder displays,  
And flames with the glory of God.

No need of the sun in that day,  
Which never is followed by night,  
Where Christ doth his brightness display,  
A pure and a permanent light ;  
The Lamb is their light and their sun ;  
And, lo ! by reflection they shine,  
With Jesus ineffably one,  
And bright in effulgence divine !

MODERATO.

How precious when first I believed, Did Jesus my Saviour appear, When him as my Lord I received, To me above all he was dear. All glory, dominion and

praise, To him that hath loved us be given, By all who on earth feel his grace, By all who behold him in heaven.

With joy when my cup runneth o'er,  
When smiles this vain world upon me,  
My soul is transported still more,  
My precious Redeemer to see.  
Dominion, and glory, and might,  
For ever and ever be paid,  
To Jesus our joy and delight,  
In robes of salvation arrayed.

How precious in sickness and pain,  
Is Jesus, Physician divine,  
Whose grace then my soul doth sustain,  
When all earthly comforts decline.  
Salvation ascribe to the Lamb,  
Who saved us from death and from sin,  
Whose blood is the life giving balm,  
That heals all the sickness within.

Thro' death's gloomy vale when I tread,  
And when the grave's terrors appear,  
No danger or evil I'll dread,  
For Jesus, my Lord, will be there:  
His praises for ever we'll sing  
Who's willing and mighty to save,  
Who took from the monster his sting,  
And spoiled of its terror the grave.

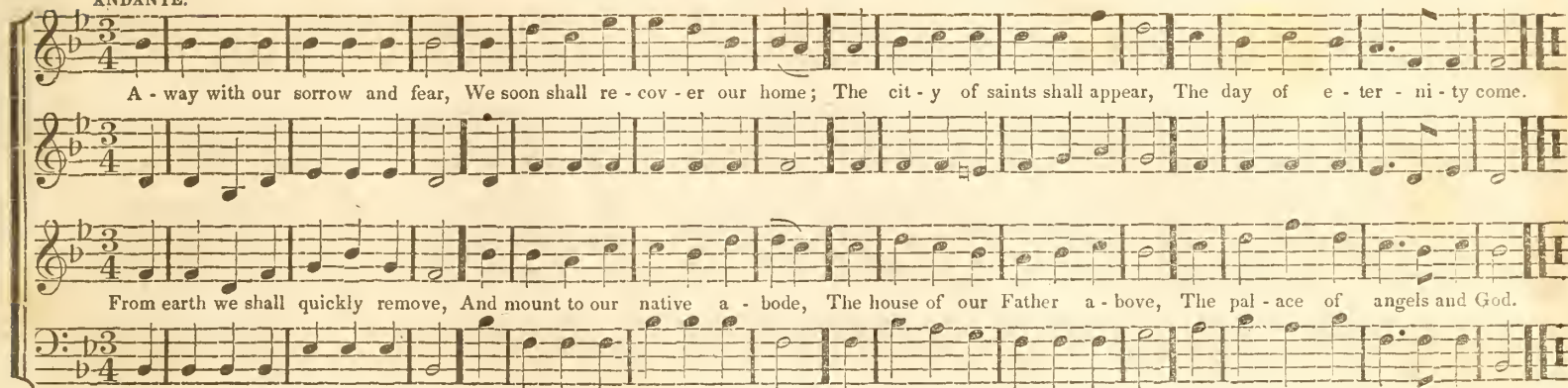


**ATTICA. 8's.**

T. W.

221

ANDANTE.



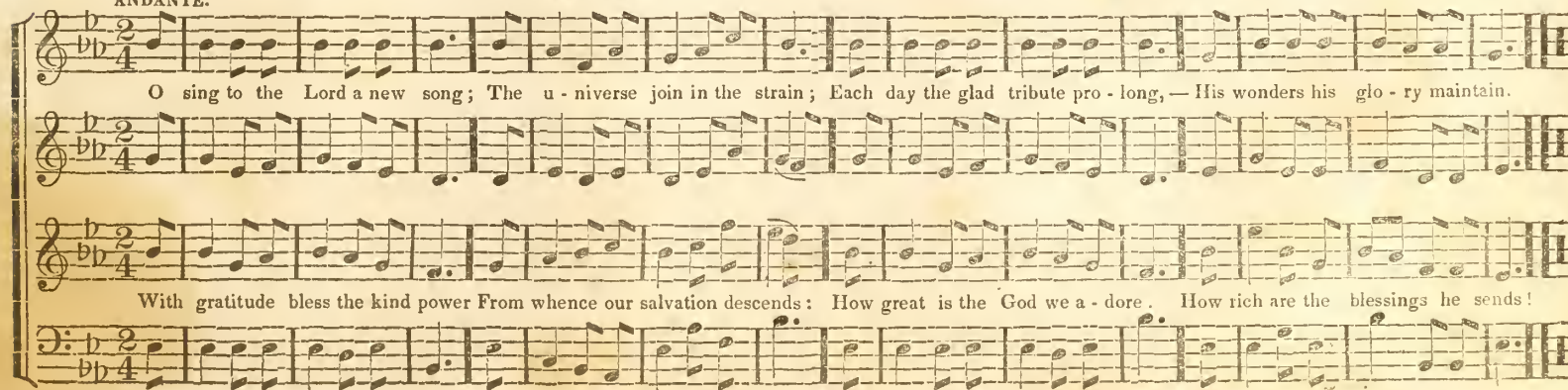
A - way with our sorrow and fear, We soon shall re - cov - er our home; The cit - y of saints shall appear, The day of e - ter - ni - ty come.

From earth we shall quickly remove, And mount to our native a - bode, The house of our Father a - bove, The pal - ace of angels and God.

**ENDERLO. 8's.**

J.

ANDANTE.



O sing to the Lord a new song; The u - niverse join in the strain; Each day the glad tribute pro - long, — His wonders his glo - ry maintain.

With gratitude bless the kind power From whence our salvation descends: How great is the God we a - dore. How rich are the blessings he sends!

## WILLIAMS. C. M. with two eights.

Since o'er thy footstool here be - low Such ra - dian - t gems are strown, O what mag - ni - fi - cence must glow, Great God, a - bout thy throne.

So bril - liant here these drops of light, There the full o - cean rolls, - how bright.

If night's blue curtain of the sky, —  
 With thousand stars inwrought,  
 Hung like a royal canopy  
 With glittering diamonds fraught, —  
 Be, Lord, thy temple's outer vail,  
 What splendor at the shrine must dwell.  
 The dazzling sun at noonday hour, —  
 Forth from his flaming vase  
 Flinging o'er earth the golden shower,  
 Till vale and mountain blaze, —  
 But shows, O Lord, one beam of thine:  
 What, then, the day where thou dost shine!  
 O how shall these dim eyes endure  
 That noon of living rays!  
 Or how our spirits, so impure,  
 Upon thy glory gaze! —  
 Anoint, O Lord, anoint our sight,  
 And fit us for that world of light.

ANDANTE PIA.

No war nor bat - tle's sound, Was heard the world around, No furious chiefs to hostile com - bat ran; But peaceful was the night,

In which the Prince of light, His reign of peace up - on the earth be - gan.

The shepherds on the lawn,  
Before the point of dawn,  
In social circle sat; while, all around,  
The gentle fleecy brood  
Or cropped the flowery food,  
Or slept, or sported on the verdant ground.

When, lo, with ravish'd ears,  
Each swain delighted hears  
Sweet music, offspring of no mortal hand:  
Divinely-warbled voice,  
Answering the stringed noise,  
With blissful rapture charmed the listening band.

Hail, hail, auspicious morn!  
The Saviour Christ is born!  
Such was the raptured seraph's song sublime:  
Glory to God in heaven!  
To man sweet peace be given,  
Sweet peace and friendship, to the end of time!

MILTON.



## SAVANNAH. 10's.

From Jesse's root behold a branch arise Whose sacred flow'r with fragrance fills the skies The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

## WILLIAMSTOWN. 10's.

This tune may be sung with 10's 6 lines, by repeating the last half of the tune.

House of our God, with cheerful anthems ring. With all our lips and hearts his mercy sing, The opening year his goodness shall proclaim, And all its days be vocal with his name.

CON SPIRITO.

## LYONS. 10's &amp; 11's.

P.

F

225

Four staves of music in G major (one flat) and 3/4 time. The first staff is the vocal melody, the second is the alto part, the third is the tenor part, and the fourth is the bass part. The lyrics are written below the second staff.

O praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices u - nit - ed, the anthem prolong, And show forth his praises in mu - sic divine.

## ST. MICHAEL'S. 10's &amp; 11's.

Handel.

# CON SPIRITO.

Four staves of music in D major (two sharps) and 3/4 time. The first staff is the vocal melody, the second is the alto part, the third is the tenor part, and the fourth is the bass part. The lyrics are written below the second staff.

O praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing; In their great Cre - a - tor let all men rejoice, And heirs of sal - va - tion be glad in their king.

MODERATO.

How gracious the promise, how soothing the word, That came from the lips of our mer - ci - ful Lord; "Ye lone and ye weary, ye

sad and op - pressed, Come, learn of your Saviour, and ye shall find rest.

Ye heart-stricken sons and ye daughters of wo,  
For you the fresh fountains of comfort o'erflow,  
Your souls to the blessed Redeemer unite; —  
His yoke it is easy, his burden is light.

And ye that have sinned and have wandered astray,  
Come, walk in the light, and the truth, and the way; —  
Ye proud from the paths of ambition depart;  
For meek was your Master, and lowly of heart.

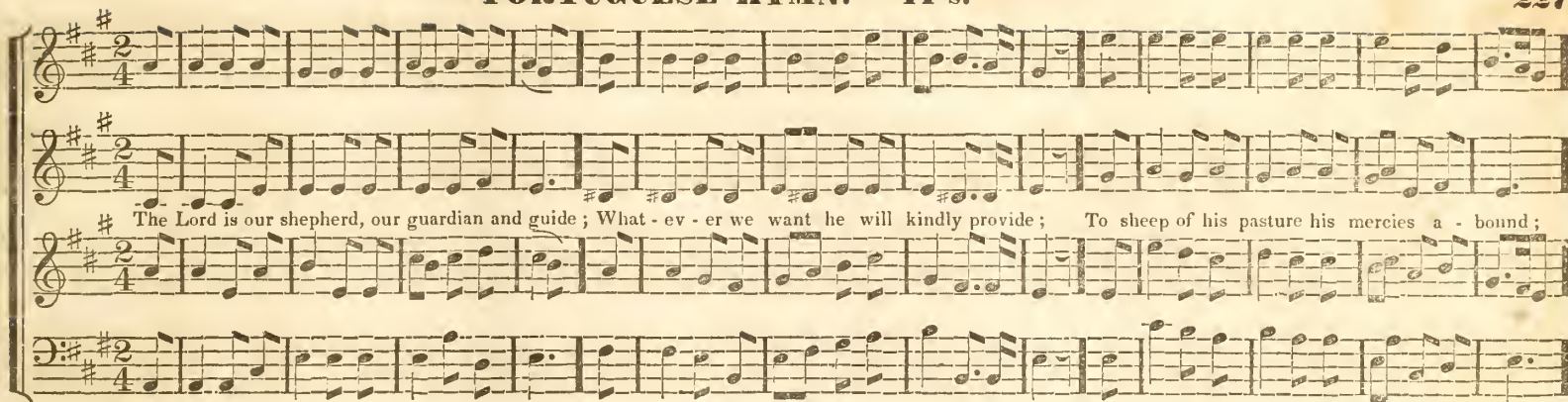
Now thanks be to him who hath given us light,  
The way of the Christian is easy and bright;  
And humbly when touched by the chastening rod,  
He bows to the will of his Father and God.

When life's stream flows feebly and faint is his breath,  
And his perishing body yields slowly to death,  
No fear for the future brings darkness or gloom;  
No cloud of despair overshadows the tomb.

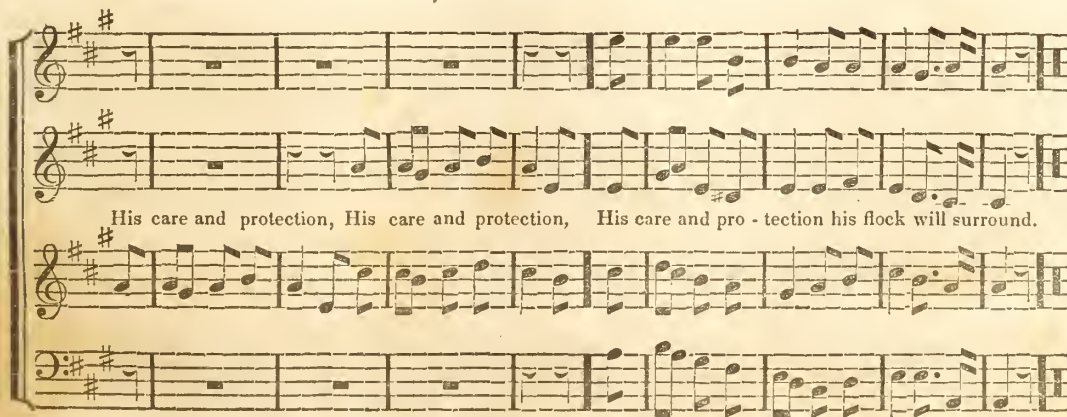
Believing in Jesus and trusting in God.  
He fears not to walk where his Saviour hath trod;  
Before him the waves of Eternity roll; —  
He enters; — and Christ shall give rest to his soul!

Words by S. F. STREETER





The Lord is our shepherd, our guardian and guide ; What - ev - er we want he will kindly provide ; To sheep of his pasture his mercies a - bound ;



His care and protection, His care and protection, His care and pro - tection his flock will surround.

The Lord is our shepherd, — what, then, shall we fear ?  
 Shall dangers affrighten us while he is near ?  
 O, no, — when he calls us, we'll walk through the vale,  
 The shadow of death, but our hearts shall not fail.

Afraid by ourselves to pursue the dark way,  
 Thy rod and thy staff be our comfort and stay :  
 We know, by thy guidance when once it is past,  
 To life and to glory it brings us at last.

The Lord is become our salvation and song ;  
 His blessings have followed us all our life long ; —  
 His name will we praise while he lends to us breath,  
 Be joyful through life, and resigned in our death.

## LAWRENCEVILLE. / 10's and two 11's.

MODERATO.

This tune may be made 10's six lines, by slurring the last two notes of the 5th and 6th lines.

Je - ho - vah reigns, let ev'ry nation hear, And at his footstool bow with ho - ly fear; Let heav'n's high arches ech - o with his name,

The first system of the musical score for 'Lawrenceville'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves.

And all the peopled earth his praise proclaim. Wide and more wide the homage still ex - tending, Thro' boundless space, and ages never ending.

The second system of the musical score for 'Lawrenceville'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves.

# WEST POINT. 10's.

B. A. Burditt.

229

From Jes - se's root be - hold a branch a - rise, Whose sacred flow'r with fragrance fills the skies; The sick and weak the

The first system of the musical score for 'West Point' consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef staves, and the bass line is in the bass clef staves. The lyrics are written below the first two staves.

healing plant shall aid, From storms a shelter, and from heat a shade, From storms a shelter, and from heat a shade.

The second system of the musical score continues the melody and bass line from the first system. It also consists of four staves (two treble, two bass) in the same key and time signature. The lyrics are written below the first two staves.



Be joyful in God, all ye lands of the earth, O serve him with gladness and fear; Ex - ult - in his presence with music and mirth,

With love and de - vo - tion draw near, With love and de - vo - tion draw near.

Jehovah is God, and Jehovah alone,  
 Creator and Ruler o'er all;  
 And we are his people; his sceptre we own;  
 His sheep, and we follow his call.

O enter his gates, with thanksgiving and song;  
 Your vows in his temple proclaim,  
 His praise with melodious accordance prolong,  
 And bless his adorable name.

For good is the Lord, inexpressibly good,  
 And we are the work of his hand;  
 His mercy and truth from eternity stood,  
 And shall to eternity stand.

CON SPIRITO.

# HEBER. 11's & 10's.

231

In singing the rest of this hymn, the music for the first four lines only need to be used.

Brightest and best of the sons of the morning! Dawn on our darkness, and lend us thine aid; Star of the East! th' ho - ri - zon a - dorning, Guide where our infant Redeemer is laid.

PIA ANDANTE.

A TEMPO.

Cold on his cradle the dew-drops are shining, Low lies his head with the beasts of the stall; Angels, adore him, in slumber reclining, Monarch, Redeemer, and Saviour of all.

Away with our fears, the glad morning appears, When an heir of salvation was born! From Jehovah I came, his glory I am, And to him I'll with singing re - turn.

This musical score is for a hymn by Sherman. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The melody is written in a simple, hymn-like style with many eighth and sixteenth notes. The lyrics are written below the second and third staves.

## KENRICK. 11's &amp; 5's.

High o'er the heaven of heavens I saw, and trembled, O God of gods, thy robes of sacred splendor, Thunders cherubic shouting, Holy! Holy! Thunders cherubic shouting, Holy! Holy! Lord God Almighty.

This musical score is for a hymn by Kenrick. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in a simple, hymn-like style with many eighth and sixteenth notes. The lyrics are written below the second and third staves.



ADAGIO.

Friend af - ter friend de - parts ; Who hath not lost a friend ? There is no un - ion here of hearts, That finds not here an end.

Were this frail world our on - ly rest, Liv - ing or dy - ing, none were blest.

Beyond the flight of time,  
 Beyond this vale of death,  
 There surely is some blessed clime,  
 Where life is not a breath,  
 Nor life's affections but a fire  
 Whose sparks fly upward to expire.

There is a world above,  
 Where parting is unknown, —  
 A whole eternity of love  
 And blessedness alone;  
 And faith beholds the dying here,  
 Translated to that happier sphere.

Thus, star by star declines  
 Till all are passed away,  
 As morning high and higher shines  
 To pure and perfect day.  
 Nor sink those stars in empty night, —  
 They hide themselves in heaven's own light.

ADAGIO.

Fall'n is thy throne, O Is - ra - el! Silence is o'er thy plains; Thy dwellings all lie desolate, — Thy children weep in chains! Where are the dews that fed thee,

On Elim's barren shore? — That fire from heaven, which led thee, Now lights thy path no more.

Lord, thou didst love Jerusalem, —  
 Once, she was all thine own;  
 Her love thy fairest heritage, —  
 Her power, thy glory's throne;  
 Till evil came, and blighted  
 Thy long-loved olive-tree,  
 And Salem's shrines were lighted  
 To other gods than thee.

Then sunk the star of Solyma;  
 Then passed her glory's ray,  
 Like heath, that in the wilderness  
 The wild wind whirls away.  
 Silent and waste her bowers,  
 Where once the mighty trod;  
 And sunk those guilty towers  
 Where Baal reigned as god.

# THE DYING CHRISTIAN.

Harwood.

235

M. 2nd. TREBLE.

P.

M.

P.

DIM.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a flowing, melodic style with various note values and rests.

Vital spark of heavenly flame, Quit, O quit this mortal frame ; Trembling, hoping, lingering, flying, O the pain, the bliss of dying ! Cease, fond nature, cease thy strife, and  
LARGO AFFETUOSO.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues from the first system, with lyrics written below the staves.

let me lan - guish into life.

Hark !

Hark ! they whisper, an - gels say, " Sister spirit, come a - way, Sister spirit, come away ! "

Hark ! they whisper, an - gels say,  
Hark !



P. M. PP.

What is this, absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, Draws my breath; Tell me, my soul, can this be death? Tell me, my soul, can this be death?

TRIO. ANDANTE. CHORUS. CON SPIRITO.

The world recedes, it dis - appears, Heav'n opens on my eyes, my ears With sounds seraphic ring: Lend, lend your wings, I mount, I fly, O grave where is thy victory? O

death, where is thy sting? O grave, where is thy victory? O death, where is thy sting? Lend, lend your wings, I mount, I fly; O grave, where is thy victory? thy victory? O grave, where is thy

This musical system consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat. The music is written in a common time signature (C). The lyrics are printed below the staves, with some words appearing on the first staff and others on the second staff.

## ADAGIO.

vic - tory? thy vic - tory? O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave, where is thy victory? thy vic - tory? O death, O death, where is thy sting?

This musical system also consists of four staves, following the same instrumental arrangement as the first system. The tempo marking 'ADAGIO.' is placed above the first staff. The lyrics continue across the staves, with some words appearing on the first staff and others on the second staff.

[Sing one verse, or more, as the Chorister may direct.]

Sweet to the soul the parting ray, That ushers placid evening in, When with the still ex - pir - ing day, The Sabbath's peaceful hours begin ; How grateful to the anxious breast,

The sacred hours of ho - ly rest, How grateful to the anxious breast, The sacred hours of ho - ly rest.

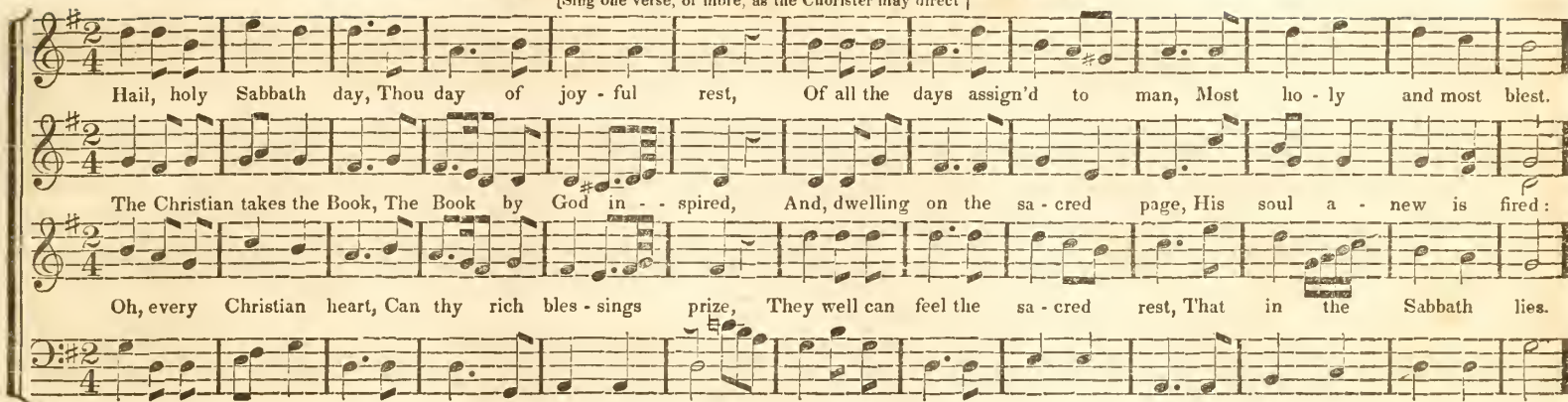
I love the blush of vernal bloom,  
 When morning gilds night's sullen tear,  
 And dear to me the mournful gloom  
 Of Autumn, Sabbath of the year :  
 But purer pleasures, joys sublime,  
 Await the dawn of holy time.  
 Hushed is the tumult of this day.  
 And worldly cares and business cease ;  
 While soft the vesper breezes play,  
 To hymn the glad return of peace :  
 O season blest ! O moment given,  
 To turn the vagrant thoughts to heaven.  
 Oft as this hallowed hour shall come,  
 O raise my thoughts from earthly things,  
 And bear them to my heavenly home,  
 On living faith's immortal wings, —  
 Till the last gleam of life decay,  
 In one eternal SABBATH DAY.



# VOLUNTARY FOR SABBATH MORNING.

239

[Sing one verse, or more, as the Chorister may direct.]



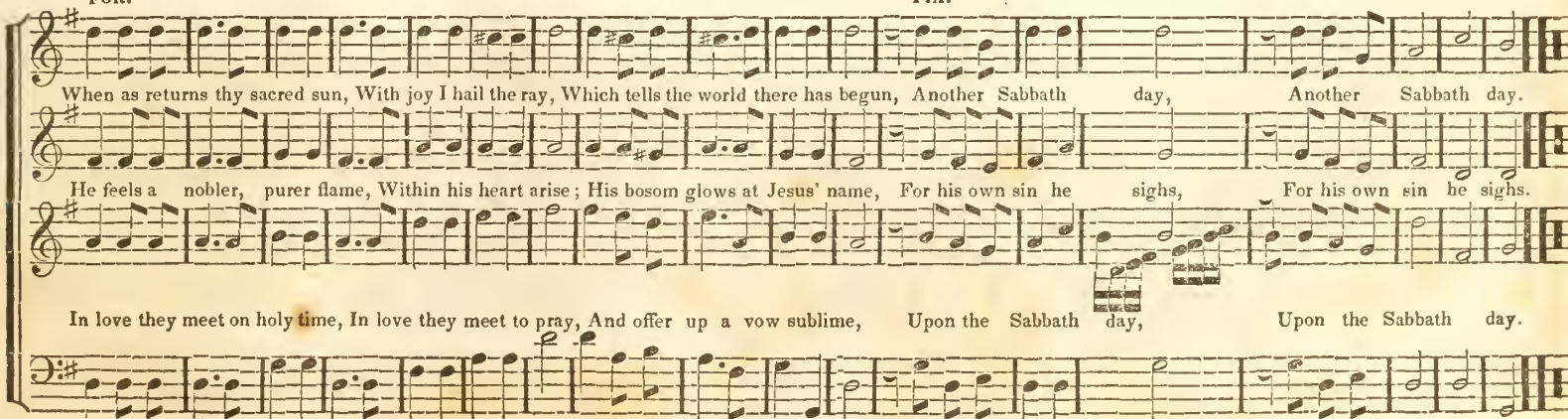
Hail, holy Sabbath day, Thou day of joy - ful rest, Of all the days assign'd to man, Most ho - ly and most blest.

The Christian takes the Book, The Book by God in - - spired, And, dwelling on the sa - cred page, His soul a - new is fired:

Oh, every Christian heart, Can thy rich bles - sings prize, They well can feel the sa - cred rest, That in the Sabbath lies.

FOR.

PIA.



When as returns thy sacred sun, With joy I hail the ray, Which tells the world there has begun, Another Sabbath day, Another Sabbath day.

He feels a nobler, purer flame, Within his heart arise; His bosom glows at Jesus' name, For his own sin he sighs, For his own sin he sighs.

In love they meet on holy time, In love they meet to pray, And offer up a vow sublime, Upon the Sabbath day, Upon the Sabbath day.

TUTTI.

Lord of all pow'r and might, Lord of all pow'r and might, Thou that art the author, thou that art the author, thou that art the giv-er of all good things;  
SOLO PIA.

CHORUS.

CHORUS.

CHORUS.

Graft in our hearts, The love of thy Name, The love of thy Name, Increase in us pure re-lig-ion; Lord of all power and might.  
SOLO PIA.

\* Richmond Street, p. 230, is very appropriate for a Sunday morning Voluntary, especially verses 1 and 3.

# ANTHEM. Continued.

241

CHORUS.

ONE VOICE.

SOLO PIA.

ONE VOICE.

ORGAN.

CHORUS.

ONE VOICE.

CHORUS.

ADAGIO.

Keep us, keep us, keep us in the same, Thro' Jesus Christ our Lord, Thro' Je - sus Christ our Lord. A - men, A - men.



When, as returns this solemn day, Man comes to meet his Maker, God, What rites, what honors, shall he pay? How spread his Sovereign's praise abroad?

## DUET. TWO TREBLES.

From marble domes and gild-ed spires Shall curling clouds of incense rise? And gems of gold and garlands deck The costly pomp of sa - cri - fice?

## INSTRUMENTAL BASE.

CHORUS.

But give thy heart, and thou shalt find,

Vain, sinful man! creation's Lord, Thy golden offerings well may spare; But give thy heart, and thou shalt find Here dwells a God, here dwells a God, here dwells a God who heareth prayer.

But give thy heart, and thou shalt find,

YORKTOWN. C. M.

B. A. Burditt.

MODERATO.

Come ye that know and love the Lord, And raise your thoughts above; Let every heart and voice accord, To sing that God is love, To sing that God is love.

1. Now be the gospel banner, In ev'ry land un-furl'd; And be the shout hosanna, Re-echo'd through the world, Re-echo'd through the world.

2. What though th'embattled legions Of earth and hell com-bine? His arm throughout their regions, Shall soon in terror shine, Shall soon in terror shine.

3. Yes, thou shalt reign for ever, O Jesus, King of kings; Thy light, thy love, thy favor, Each ransom'd captive sings, Each ransom'd captive sings.

Till ev'ry isle and na-tion, Till ev'ry tribe and tongue, Re-ceive the great sal-va-tion, And join the hap-py throng.

Gird on thy sword vic-to-rious, Im-manuel, Prince of peace, Thy triumph shall be glo-rious, Ere yet the bat-tle cease.

The isles for Thee are wait-ing, The deserts learn thy praise, The hills and val-lies greet-ing, The song re-spon-sive raise.



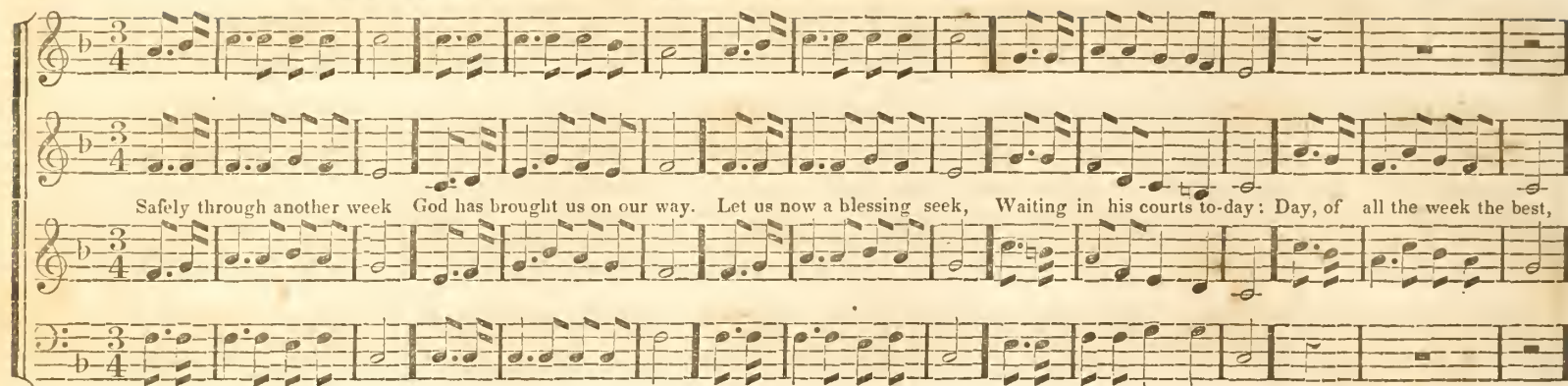
CODA, to be sung at the end of each verse.

Now be the gospel banner, In ev'ry land unfurl'd, And be the shout hosanna, Re-echoed through the world, Re-echoed through the world.

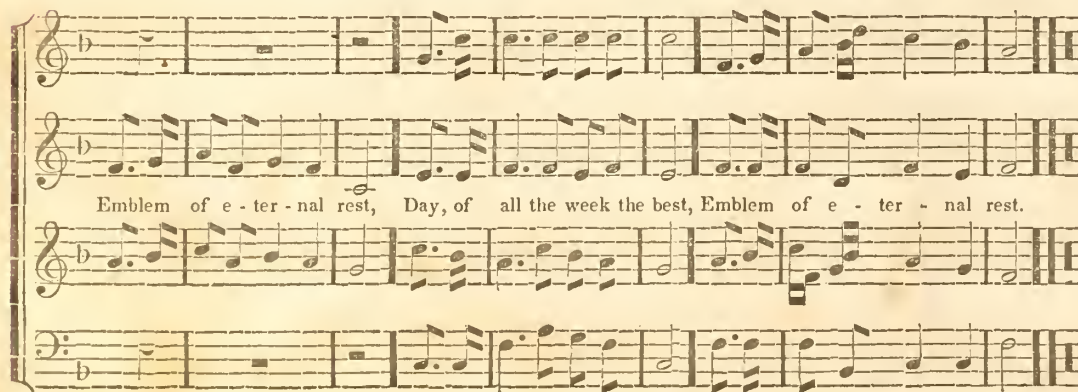
VOLUNTARY FOR SUNDAY MORNING.

Come, sound his praise abroad, And hymns of glory sing: Je - ho - vah is the sovereign God, The u - ni - ver - sal King, Je - ho - vah is the sovereign God, The u - ni - ver - sal King.

Come, worship at his throne; Come, bow before the Lord, We are his work, and not our own: He formed us by his word, We are his work, and not our own, He formed us by his word.



Safely through another week God has brought us on our way. Let us now a blessing seek, Waiting in his courts to-day: Day, of all the week the best,



Emblem of e - ter - nal rest, Day, of all the week the best, Emblem of e - ter - nal rest.

While we seek supplies of grace  
 Through the dear Redeemer's name,  
 Show thy reconciling face,  
 Take away our sin and shame.  
 From our worldly cares set free,  
 May we rest this day in thee.

Here we come thy name to praise:  
 Let us feel thy presence near;  
 May thy glory meet our eyes  
 While we in thy house appear;  
 Here afford us, Lord, a taste  
 Of our everlasting feast.

May the gospel's joyful sound  
 Conquer sinners, comfort saints;  
 Make the fruits of grace abound;  
 Bring relief from all complaints.  
 Thus let all our sabbaths prove  
 Till we join the church above.

**BENEDICTUS.** (Close of Service.)

Rev. A. Thompson.

247

PIA.

Blessed, Blessed, Blessed be the Lord for - ev - er more. Blessed be the Lord, Blessed be the Lord,

CRES.

FOR

Blessed be the Lord, for - ev - er more, Blessed be the Lord, for - ev - er more, A - men and A - men, A - - men.



ADAGIO.

PP.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with a key signature of two sharps (F# and C#). The time signature is 2/2. The music is written in a simple, hymn-like style with many whole and half notes. The first staff has a repeat sign at the end. The second staff has a repeat sign at the end. The third staff has a repeat sign at the end. The fourth staff has a repeat sign at the end.

The Lord is in his holy temple, let all the earth keep silence before him. Let the words, let the words of my mouth, and the meditation of my heart, and the

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with a key signature of two sharps (F# and C#). The time signature is 2/2. The music is written in a simple, hymn-like style with many whole and half notes. The first staff has a repeat sign at the end. The second staff has a repeat sign at the end. The third staff has a repeat sign at the end. The fourth staff has a repeat sign at the end.

med-i-tation of my heart, be always ac-cep-tible, in thy sight, O Lord, my strength, and my Redeemer, O Lord, my strength, and my Redeemer.

ANDANTE.

Blessing, blessing, blessing, Blessing, and honor, and glory, and pow'r, Blessing, and honor, and glory, and pow'r, be unto him that sitteth on the throne, that sitteth on the

F.

ADAGIO.

throne and unto the Lamb. Blessing and honor, and glory and pow'r, Be un - to him that sitteth on the throne, and un - to the Lamb, for ever more, A - men.

## THE SONG OF JUBILEE.

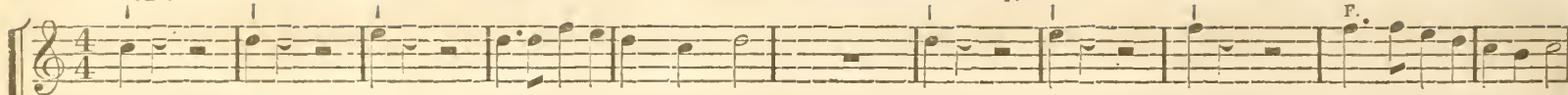
T. Whittemore.

SOLO.

F.

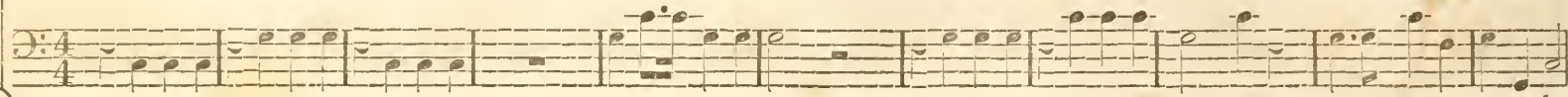
P.

F.

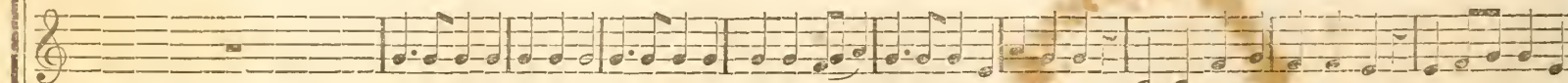
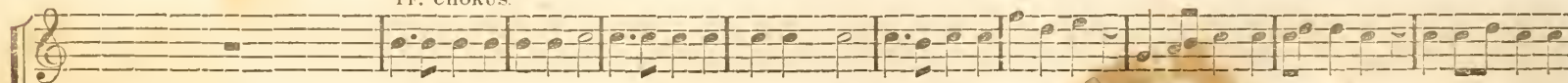


Hark! Hark! Hark! Hark the song of Ju - bi - lee, Hark! Hark! Hark! Hark the song of Jubilee,

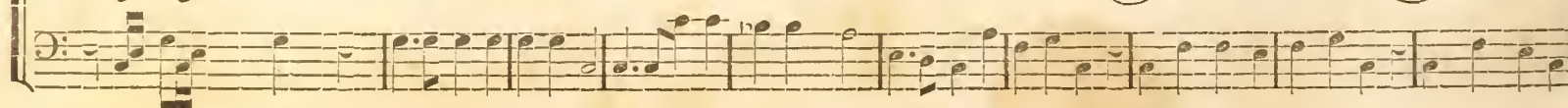
ORGAN ACCOMP.



FF. CHORUS.



F. Loud as mighty thunders roar, Loud as mighty thunders roar, Loud as mighty thunders roar, Or the fulness of the sea, Or the fulness





# THE SONG OF JUBILEE. Continued.

251

FF.

of the sea, When it breaks, when it breaks upon the shore. When it breaks, when it breaks upon the shore. FZ. Loud as mighty thunders roar,

This musical system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one sharp (F#) and a common time signature. The first two staves contain the vocal melody with lyrics underneath. The third staff continues the melody with a 'FZ.' (Forte) marking. The fourth staff is a piano accompaniment. The system ends with a double bar line.

FF.

Loud as mighty thunders roar, Loud as mighty thunders roar, Or the fulness of the sea, When it breaks, when it breaks upon the shore. Hal - le - lu - jah, for the Lord,

This musical system also consists of four staves in the same key and time signature as the first. The top two staves continue the vocal melody with lyrics. The third staff continues the melody. The fourth staff is the piano accompaniment. The system ends with a double bar line.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, let the word,

God om - nip - otent shall reign, Hal - lelujah let the word, Echo round the earth and main, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, let the word, Echo round the earth and main.

Hal - le - lujah, Hal - le - lu - jah, Hal - le - lu - jah, let the word,

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, let the word,

FF.

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hark the sound, heard thro' earth and thro' the skies, Wakes above, beneath, around, All cre - a - tion's harmonies, All cre - a - tion's

ORGAN ACCOMP.

SOLO.

# THE SONG OF JUBILEE.

Continued.  
CHORUS.

253

ADAGIO. ALLEGRO.

And the kingdoms of this world, Are the kingdoms of his son, Are the kingdoms harmonies, All cre - a - tion's harmonies. See Jehovah's banner furl'd, Sheath'd his sword, he speaks, 'tis done,

Are the kingdoms, are the kingdoms, are the kingdoms of his Son,

of his son, Are the kingdoms, are the kingdoms, are the kingdoms of his Son, Are the kingdoms, kingdoms of his Son, Are the kingdoms of his Son, Are the kingdoms of his

Are the kingdoms, are the kingdoms, are the king - doms of his Son,

Are the kingdoms, are the kingdoms, are the kingdoms of his Son,



He shall reign from pole to pole, With il - lim - it - a - ble away, He shall reign when like a scroll, Yonder heavens shall

Son.

This system contains the first four staves of music. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are written below the vocal staves.

pass away, Yon - der heavens shall pass away, Then the end, be - neath his rod, Man's last en - e -

This system contains the next four staves of music, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staves.




musical notation

Hallelujah, Halle - lu - jah, Hallelujah, A - men.

my shall fall, Hal - le - lujah, Christ in God, God in Christ is all in all, God in Christ is all in all, Halle - lu - jah, Halle - lu - jah, Hal - le - lujah, A - men, God in Christ is

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah A - men.

Hallelujah, Halle - lu - jah, Hallelujah A - men.



musical notation

all in all, God in Christ is all in all, Amen, Amen, Amen, Amen. God in Christ is all in all, Amen, Amen, Amen, Amen. God in Christ is all in all. IS ALL IN ALL.

God be mer - ci - ful, God be mer - ci - ful un - to us, and bless us, and cause his face to shine upon us, and cause his face to shine up -

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the lyrics are placed below the second staff. The music features a mix of eighth and sixteenth notes, with some rests.

on us. That thy way, that thy way may be known upon earth, thy saving health a - mong all nations, thy saving health a - mong all

That thy way . . . .

The second system of the musical score continues the melody from the first system. It also consists of four staves in treble and bass clef with a key signature of one sharp and a time signature of 3/4. The lyrics continue below the staves. The music concludes with a final cadence on the bottom staff.



Four staves of music in G major (one sharp). The first staff is a treble clef melody. The second staff is an alto clef melody. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The lyrics are written below the second staff.

nations. Let the people praise thee, let the people praise thee, praise thee, O God; let all the people, let all the people praise thee. A - men, A - men.

ALLEGRO. FOR.

MIDDLE STREET. L. M.

M. D. Randall.

Four staves of music in 4/4 time. The first staff is a treble clef melody. The second staff is an alto clef melody. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The lyrics are written below the second staff.

Stand up, my soul, shake off thy fears, And gird the gospel armor on, March to the gates of endless joy, Where thy great Captain Saviour's gone, Where thy great Captain, &c.

ALLEGRO MA NON TROPPO.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom two staves are for the symphony accompaniment, with the third staff in treble clef and the fourth in bass clef, both sharing the 2/4 time signature and key signature. The vocal line begins with a series of rests, followed by a melody. The symphony accompaniment provides a harmonic foundation with chords and moving lines.

SYMPHONY.

Sing to the Lord a new made song, Let earth in one as - sem - bled throng, Her

The second system of the musical score continues the vocal and symphony parts. It also consists of four staves, with the vocal line on the top two and the symphony accompaniment on the bottom two. The vocal line continues the melody from the first system, with lyrics underneath. The symphony accompaniment continues its harmonic support. The system concludes with a double bar line.

common patron's praise resound; Sing to the Lord and bless his name; From day to day his praise proclaim, Who us has with sal - va - tion crown'd, To

heavenly  
P.  $\text{F.}$

hea - then lands his fame rehearse, His wonders to the u - ni - verse, To hea - then lands his fame rehearse, His wonders to the u - ni - verse.

P.  $\text{F.}$

Detailed description: This is a musical score for an anthem. It consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. There are dynamic markings 'P.' (piano) and 'F.' (forte) with hairpins. The lyrics are written below the third staff.

ALLIN'S CHANT. 6's.

L. Marshall.

Once more be - fore we part, Bless the Re - deem - er's name ; Let ev - 'ry tongue and heart, Praise and a - dore the same.

Detailed description: This is a musical score for 'Allin's Chant'. It consists of four staves. The first three staves are in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The fourth staff is in bass clef with a key signature of one flat and a time signature of 2/4. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The lyrics are written below the second staff.



This strain first as a Quartette, repeat as a Chorus.

Sound the loud timbrel o'er Egypt's dark sea ; Je - ho - rah hath triumphed ; his people are free. Sing, for the pride of the tyrant is broken, His

Praise to the Conqueror, praise to the Lord ; His word was our arrow, his breath was our sword. Who shall return to tell Egypt the story Of

chariots, his horsemen, all splendid and brave ; How vain was their boasting ! The Lord hath but spoken, And chariots and horsemen are sunk in the wave.

those she sent forth in the hour of her pride ? The Lord hath looked out from his pillar of glory, And all her brave thousands are dashed in the tide.

The second hymn, "Lift your glad voices, &c.," is an entirely distinct subject from the words set to the anthem ; but they may be used to these notes, and then the piece will form a very appropriate closing piece, whenever the resurrection of Christ has been made the subject of discourse.

# ANTHEM. Concluded.

261

QUARTETTE.

CHORUS. FOR.

Sound the loud timbrel o'er Egypt's dark sea ; Je - ho - vah hath triumphed ; his people are free. Sound the loud timbrel o'er Egypt's dark sea, Je -

ho - vah hath triumphed ; his people are free. His peo - ple are free, His peo - ple are free.

[Second set of words for the foregoing Anthem.]

Lift your glad voices in triumph on high,  
For Jesus hath risen, and man cannot die ;  
Vain were the terrors that gathered around him,  
And short the dominion of death and the grave ;  
He burst from the fetters of darkness that bound him,  
Resplendent in glory, to live and to save ;  
Loud was the chorus of angels on high, —  
The Saviour hath risen and man shall not die.

Glory to God in full anthems of joy,  
The being he gave us death cannot destroy ;  
Sad were the life we must part with to-morrow,  
If tears were our birthright, and death were our end ;  
But Jesus hath cheered the dark valley of sorrow,  
And bade us, immortal, to heaven ascend :  
Lift, then, your voices in triumph on high,  
For Jesus hath risen, and man shall not die.

## AWAKE, PUT ON THY STRENGTH, O ZION.

ALLEGRO. FOR.

Awake, Awake, put on thy strength, O Zion, put on thy strength, put on thy strength, put on thy strength, O Zion, put on thy beau - tiful

put on thy strength, put on thy strength, awake put on thy strength, O Zion,

This system consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a simple, melodic style with many rests.

garments, O Je - ru - sa - lem. Loose thyself from the bands, the bands of thy neck, Loose thyself from the bands, the bands of thy

SOLO.

INST. BASE.

This system consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a simple, melodic style with many rests.



# AWAKE, PUT ON THY STRENGTH, O ZION.

ANDANTE FOR.

Continued.

263

neck, O captive daughter of Zion. Shake thyself from the dust, Shake thyself from the dust, O Jerusalem, Thou ho - ly, ho - ly cit - y.

This musical score is for a four-part setting of the hymn. It features four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is 3/2. The tempo is marked 'ANDANTE FOR.' The lyrics are written below the staves, with the Soprano and Alto parts having the main text, and the Tenor and Bass parts having a shorter line of text.

DUET. TENDERLY.

PIA.

How beautiful upon the mountains, How beautiful upon the mountains, are the feet of him, that bringeth good tidings, of peace and sal -

This musical score is for a duet setting of the hymn. It features two staves: Soprano and Bass. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'DUET. TENDERLY.' and 'PIA.' The lyrics are written below the staves, with the Soprano part having the main text and the Bass part having a shorter line of text.

# AWAKE, PUT ON THY STRENGTH, O ZION. Continued.

F.

ALLEGRO. FOR.

Sing O heav'ns . . . .

vation, That saith unto Zi-on, Thy God reigneth. Sing O heav'ns, sing O heav'ns, sing O heav'ns, and be joyful O earth, Sing O heav'ns, sing O heav'ns, and be

joyful, O earth; Break forth into joy, Halle-lu-jah, Break forth into joy, Sing to-gether, sing to-gether, ye waste places of Je-ru-sa-lem,

Hal-le-lujah,

Hal - le - lujah,

Sing together, sing together, ye waste places of Je - ru - sa - lem ; For the Lord hath comforted his peo - ple, Hallelujah, and all the

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is also a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The music is written in a common time signature (C). The lyrics are placed below the staves, with 'Hal - le - lujah,' under the first staff and 'Sing together, sing together, ye waste places of Je - ru - sa - lem ; For the Lord hath comforted his peo - ple, Hallelujah, and all the' under the second staff.

world, and all the world, Shall see the sal - va - tion of our God, And all the world, shall see the sal - va - tion of our God.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is also a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The music is written in a common time signature (C). The lyrics are placed below the staves, with 'world, and all the world, Shall see the sal - va - tion of our God, And all the world, shall see the sal - va - tion of our God.' under the second staff.



## RECITATIVE.

But will God indeed dwell with men upon the earth? Behold! heav'n and the heav'n of heav'na cannot con - tain thee, How much less this house that we have builded.

## SYM.

## INSTRUMENTAL.

His tab - er - nacle is with men, is with men. His tab - er - nacle is with

## BASE SOLO.

## SYM.

## VOICE.

men, is with men. And he will dwell with them, will dwell . . . . . with men, will dwell with men, will dwell with them.

## FOR

## SYM.

## VOICE.

In Zi - on God shall rest, In Zi - on God shall rest, shall

## SYM.

## VOICE.

## SYM.

## VOICE.

## SYM.

## VOICE.

# ANTHEM FOR DEDICATION. Continued.

267

PIA. INC. PIA.

rest, . . . . . shall rest, . . . . . In Zi - on God shall rest, . . . . . shall rest, . . . . . In

INC. PIA. SYM.

Zi - on God shall rest, In Zi - on God shall rest, shall rest. . . . .

CHORUS. ALLEGRO. FOR.

Behold ! God dwells with men, God dwells with men upon the earth God dwells with men up - on the earth. SYM.

## DUET.

God dwells with men God dwells with men, God dwells with men upon the earth. SYM.

This musical block contains the Duet section, measures 1 through 12. It is written for two voices on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 3/4. The melody for both parts begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics "God dwells with men" are repeated twice, followed by "God dwells with men upon the earth." The section concludes with a symmetrical (SYM.) ending consisting of two measures of whole notes: G4 and C5.

## CHORUS. ALLEGRO. FOR.

## ALLEGRO.

Behold! God dwells with men, God dwells with men upon the earth, God dwells with men up - on the earth. He will be their God, and

This musical block contains the Chorus section, measures 13 through 24. It is written for three voices (Soprano, Alto, and Bass) on a grand staff. The tempo is marked "ALLEGRO." The lyrics are: "Behold! God dwells with men, God dwells with men upon the earth, God dwells with men up - on the earth. He will be their God, and". The music features a variety of note values including eighth and sixteenth notes, with some rests. The section ends with a final cadence on a whole note G4.



# ANTHEM FOR DEDICATION. Continued.

269

FOR.

they shall be his people, He will be their God, and they shall be his people. SYM. God is their God and

they are his people, God is their God, and they are his people, God is their God, and they are his people, they are his people.

## ANTHEM FOR DEDICATION. Continued.

DUET. PIA. LARGO.

INC.

He shall wipe a - way all tears, tears, tears from ev'ry eye, He shall wipe all tears, he shall wipe all tears from ev' - ry eye,

CHORUS. FF. ANDANTE.

all tears from ev' - ry eye, all tears from ev'ry eye. Death shall be no more, death shall be no more, death shall be no more, death shall be no more.

# ANTHEM FOR DEDICATION.

Continued.

271

ALLEGRO.

Death is vanquish'd, his sting is broken! O death, where is thy sting? O grave, where is thy victory? Death is vanquish'd, his sting is broken, Halle - lu - jah, Halle -

PIA.

INC.

lu - jah, Halle - lu - jah, A - men. Sorrow and sighing shall flee a - way, Sorrow and sighing shall flee away, Sorrow and sighing shall flee a - way.



FF.

ADAGIO.

Death is vanquish'd, his sting is broken, Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, Amen, Amen, Amen, Halle - lu - jah, Amen, Halle - lu - jah.

This musical score is for the 'Anthem for Dedication'. It consists of four staves. The first two staves are for the vocal parts, featuring a melody with lyrics. The third and fourth staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'ADAGIO' and the dynamics are 'FF.' (fortissimo).

**BALDWIN. L. M.**

Air by Francis.

Bless'd be the Father and his love, To whose ce - lstial source we owe, Riv - ers of endless joy a - bove, And rills of comfort here below.

This musical score is for the hymn 'Baldwin'. It consists of four staves. The first two staves are for the vocal parts, featuring a melody with lyrics. The third and fourth staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Air by Francis'.

# DEDICATION HYMN.

By an Amateur.

From the Ladies' Repository. 273

ANDANTE.



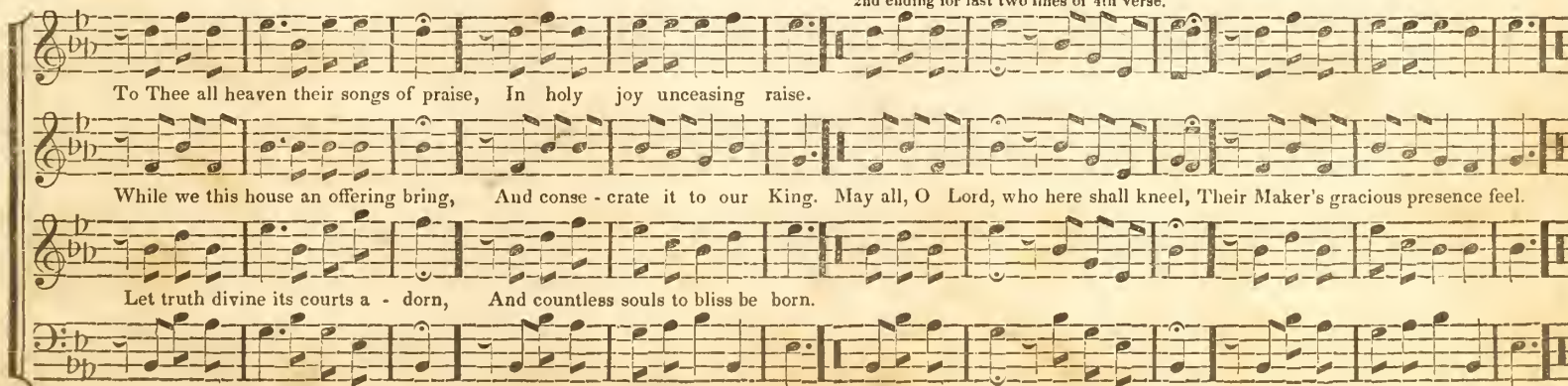
1. O thou whose glory fills all space, And clothes with beauty earth and sky, Whose presence lights up nature's face With kindling splendors from on high,

2. Shine on our hearts with thy rich love, Make known the honors of thy name, Send down thy mercies from a - bove, And let us feel thy spirit's flame.

3. This temple Lord, O deign to own, Accept it as the place of prayer, Fill it with glory from thy throne, And bless thy waiting children here ;

4. Here may sal - vation freely flow, And hope her gentle pinions plume ; Here may our hearts with ardor glow, And thy free grace our souls illumine :.

2nd ending for last two lines of 4th verse.



To Thee all heaven their songs of praise, In holy joy unceasing raise.

While we this house an offering bring, And conse - crate it to our King. May all, O Lord, who here shall kneel, Their Maker's gracious presence feel.

Let truth divine its courts a - dorn, And countless souls to bliss be born.

RECITATIVE.

FOR.

FZ.

FZ.

FZ.

And I saw, as it were a sea of glass, mingled with fire, FZ. mingled with fire, And they stand on the sea having the harps of God.

SYMPHONY BEGINS.

And they sing, and they sing, the song of Moses and the Lamb, saying,

CHORUS. ANDANTE. FOR.

MEZ.

FOR.

Great and marv'lous, Great and marv'lous, Great and marv'lous are thy works, Lord God Al - mighty ; Great and marv'lous are thy works, Lord God Al -

Great, &amp;c.



# SONG OF MOSES AND THE LAMB.

Continued.

275

MEZ. FOR. MEZ.

mighty, Great and marv'lous are thy works, Lord God Al - mighty, Lord God Al - mighty. Just and true, just and true are thy ways, just and true are thy ways, thou

FOR.

King of saints; Great and marv'lous are thy works, Lord God Al - mighty, just and true are thy ways, are thy ways, Thou King, thou King of saints.

SOLO. LARGO. PIA.

Who shall not fear thee O Lord? Who shall not fear thee? Who shall not fear thee O Lord?

ORGAN.

Who shall not fear thee? for thou on - - ly art ho - ly, for thou on - - ly art ho - ly.

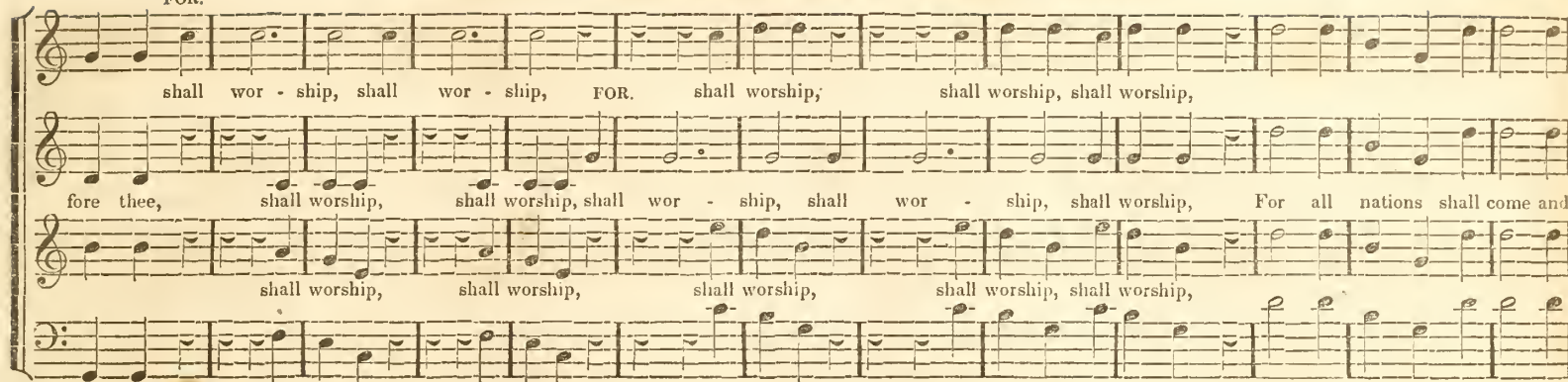
CHORUS. ALLEGRO. FOR.

For all nations shall come and worship, Come and worship be - fore thee, For all nations shall come and worship, Come and worship be -

# SONG OF MOSES AND THE LAMB. Continued.

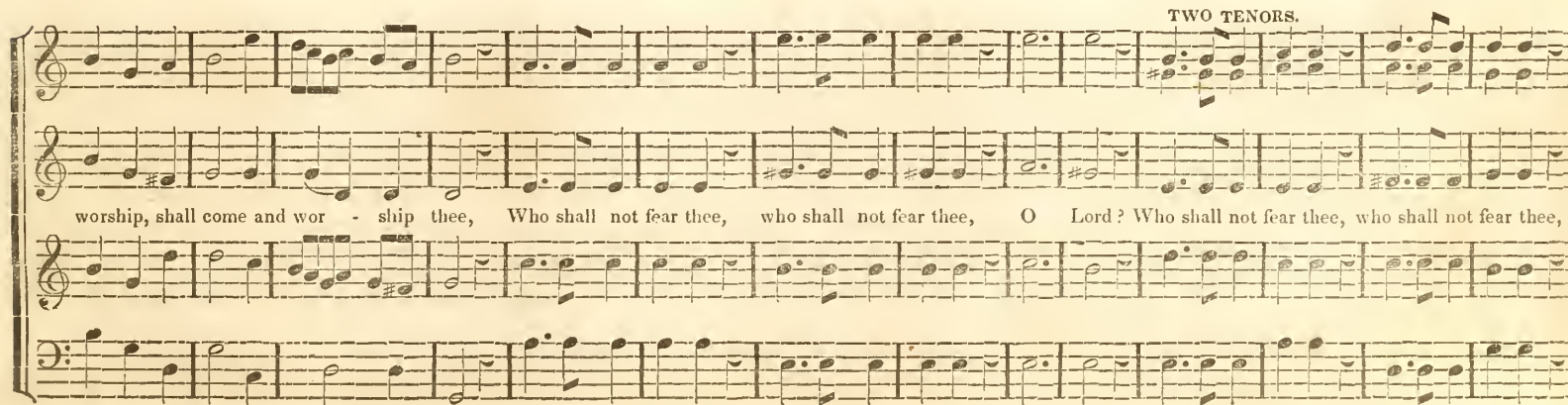
277

FOR.



shall wor - ship, shall wor - ship, FOR. shall worship; shall worship, shall worship,  
 fore thee, shall worship, shall worship, shall wor - ship, shall wor - ship, shall worship, For all nations shall come and  
 shall worship, shall worship, shall worship, shall worship, shall worship,  
 shall worship, shall worship, shall worship, shall worship, shall worship,

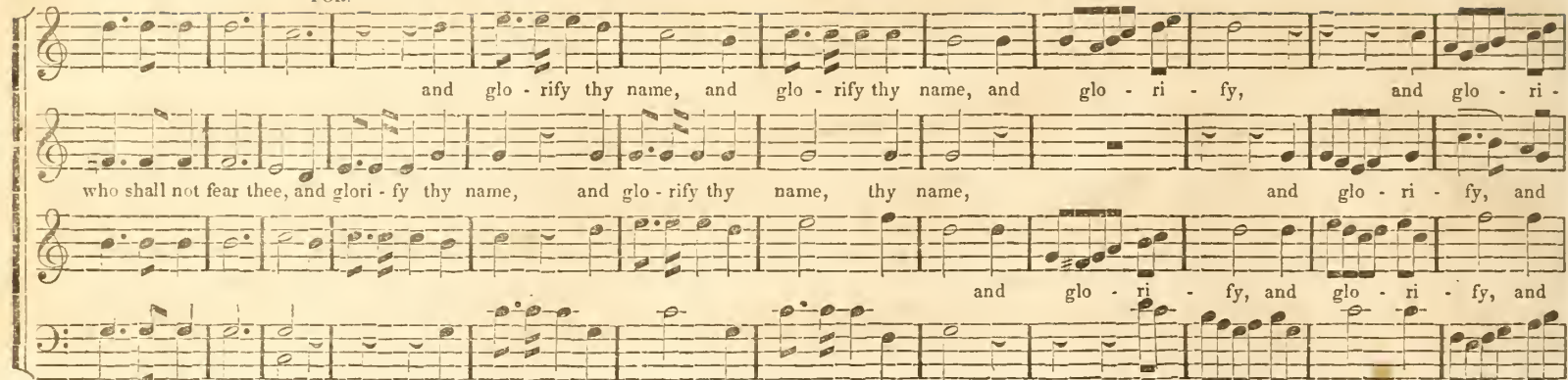
TWO TENORS.



worship, shall come and wor - ship thee, Who shall not fear thee, who shall not fear thee, O Lord? Who shall not fear thee, who shall not fear thee,  
 worship, shall come and wor - ship thee, Who shall not fear thee, who shall not fear thee, O Lord? Who shall not fear thee, who shall not fear thee,  
 worship, shall come and wor - ship thee, Who shall not fear thee, who shall not fear thee, O Lord? Who shall not fear thee, who shall not fear thee,  
 worship, shall come and wor - ship thee, Who shall not fear thee, who shall not fear thee, O Lord? Who shall not fear thee, who shall not fear thee,



FOR.

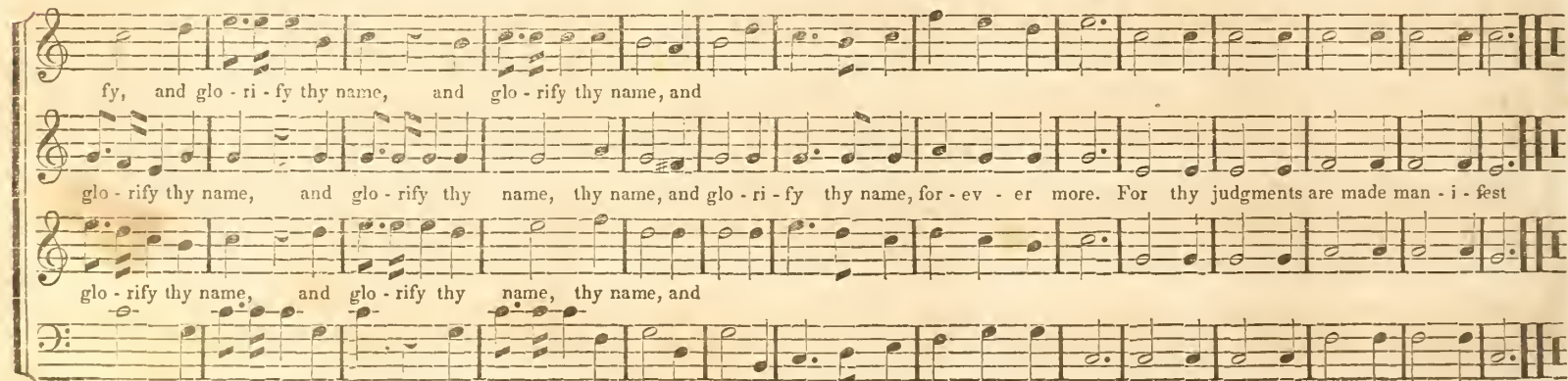


and glo - rify thy name, and glo - rify thy name, and glo - ri - fy, and glo - ri -

who shall not fear thee, and glo - ri - fy thy name, and glo - rify thy name, thy name, and glo - ri - fy, and

and glo - ri - fy, and glo - ri - fy, and

and glo - rify thy name, and glo - rify thy name, and glo - ri - fy, and glo - ri -



fy, and glo - ri - fy thy name, and glo - rify thy name, and

glo - rify thy name, and glo - rify thy name, thy name, and glo - ri - fy thy name, for - ev - er more. For thy judgments are made man - i - fest

glo - rify thy name, and glo - rify thy name, thy name, and

fy, and glo - rify thy name, and glo - rify thy name, and

1. Be joy - ful in God, all ye lands of the earth ; O serve him with gladness and fear ; Exult in his presence with music and mirth ; With love and devotion draw near.

3. O enter his gates with thanksgiving and song ; Your vows in his temple proclaim ; His praise with melodious accordance prolong ; And bless his a - dora - ble name.

2. Je - hovah is God, and Jehovah a - lone, — Cre - a - tor and Ruler o'er all ; And we are his people, — his sceptre we own, — His sheep, and we follow his call.

4. For good is the Lord, inexpressibly good, And we are the work of his hand ; His mercy and truth from eternity stood, And shall to e - ter - nity stand.

Re - deem - ed by their Shep - herd's care, Re - deem - ed by their Shepherd's care,

We'll raise a - loud u - nit - ed songs, We'll raise a - loud u - nit - ed songs,

As Is - rael's people in des - pair, Re - deem - ed by their Shepherd's care,

With cheerful hearts and flow - ing tongues, We'll raise a - loud u - nit - ed songs,

In grat - i - tude re - joice, In grat - i - tude re - joice, re - joice, re - joice, In grat - i - tude re - joice. In grat - i - tude rejoice.

To God, who ev - er reigns, To God, who ev - er reigns, to God, to God, to God who ev - er reigns, To God, who ev - er reigns.



SYM. M. Or as on Si - ni's banks re - clin'd Our ho - ly fathers swell'd the wind,  
M. Je - ho - vah here has fix'd his throne, And him thro' ev - ry age we'll own,

F.  
With hallelujah's voice, With hallelujah's voice, Our ho - ly father's swell'd the wind, With hal - le - lu - jah's, with hallelu - jah's voice,  
With hallelujah's strains, With hallelujah's strains, And him thro' ev - ry age we'll own, With hal - le - lu - jah's, with hallelu - jah's strains,  
With hal - le - lu - jah's voice,  
With hal - le - lu - jah's strains,

M. F. M.

With hallelujah's voice, With hallelujah's voice, Our ho - ly fathers swell'd - - the wind, With hal - le - lujah's, With hal - le - lu - jah's voice, With hallelujah's strains, With hallelujah's strains, And him thro' ev'ry age - - we'll own, With hal - le - lu - jah's, With hallelujah's strains, With hal - - - - -

F.

With hallelujah's voice, With hallelu - jah's voice. SYM. With hallelujah's strains, With hallelujah's strains.

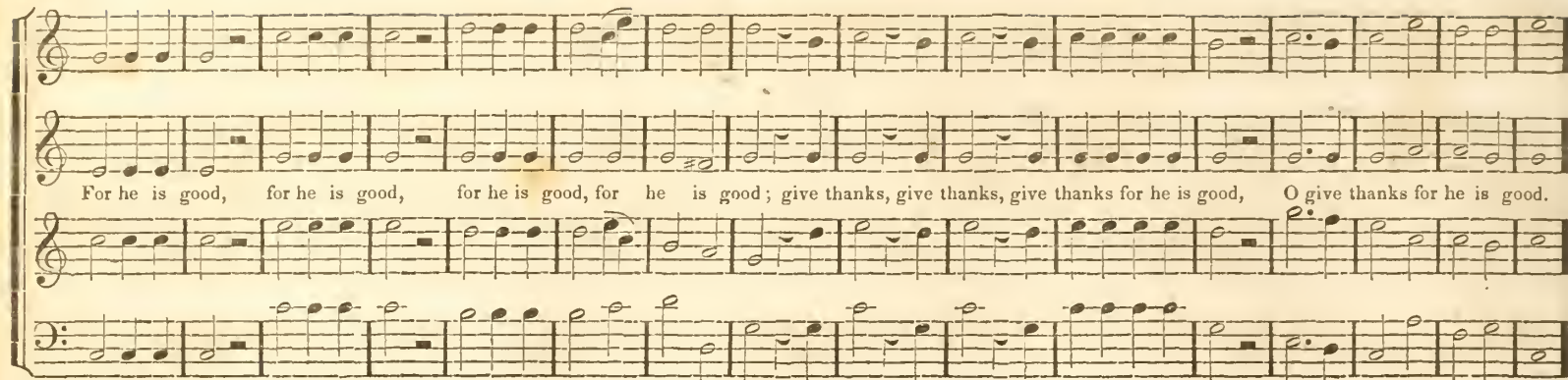
# ANTHEM FOR THANKSGIVING.

283

O give thanks un - to the Lord, O give thanks un - to the Lord; O give thanks, O give thanks, O give thanks; O give thanks un -

to the Lord, O give thanks, O give thanks, give thanks, give thanks, give thanks un - to the Lord, give thanks, give thanks un - to the Lord.





For he is good, for he is good, for he is good, for he is good; give thanks, give thanks, give thanks for he is good, O give thanks for he is good.

DUET.  
FIRST TREBLE.

SYM.

SYM.

The Lord is good, is good to all, the Lord is good, is good to all, is good to all, and his tender mercies are

SECOND TREBLE.

INST.



# ANTHEM FOR THANKSGIVING.

Continued.

285

o - ver all his works. The Lord is good, is good to all, And his ten - der mercies, his ten - der mercies, are o - ver all his works.

o - ver all his works. The Lord is good, is good to all, And his ten - der mercies, his ten - der mercies, are o - ver all his works.

o - ver all his works. The Lord is good, is good to all, And his ten - der mercies, his ten - der mercies, are o - ver all his works.

CHORUS. ALLEGRO AND FORTE THROUGHOUT.

Sing un - to him, and

O sing un - to the Lord a new song, Sing un - to him, all - - - - the earth, sing un - to him, sing un - to him

Sing un - to him,

bless his name . . . . . Sing un - to him, sing un - to him,

Sing un - to him, sing un - to him, and bless his name . . . . . Show forth his sal - va - tion from day to day, Sing

Sing un - to him, sing un - to him,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains the melody for the first part of the text. The second staff is a treble clef with a key signature of one sharp, containing the melody for the second part of the text. The third staff is a treble clef with a key signature of one sharp, containing the melody for the third part of the text. The fourth staff is a bass clef with a key signature of one sharp, containing the bass line. The text is written below the staves, with hyphens indicating syllables that span across multiple notes.

un - to him, sing un - to him, De - clare his glo - ry a - mong the heathen, De - clare his glo - ry a - mong the heathen, For the

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains the melody for the first part of the text. The second staff is a treble clef with a key signature of one sharp, containing the melody for the second part of the text. The third staff is a treble clef with a key signature of one sharp, containing the melody for the third part of the text. The fourth staff is a bass clef with a key signature of one sharp, containing the bass line. The text is written below the staves, with hyphens indicating syllables that span across multiple notes.



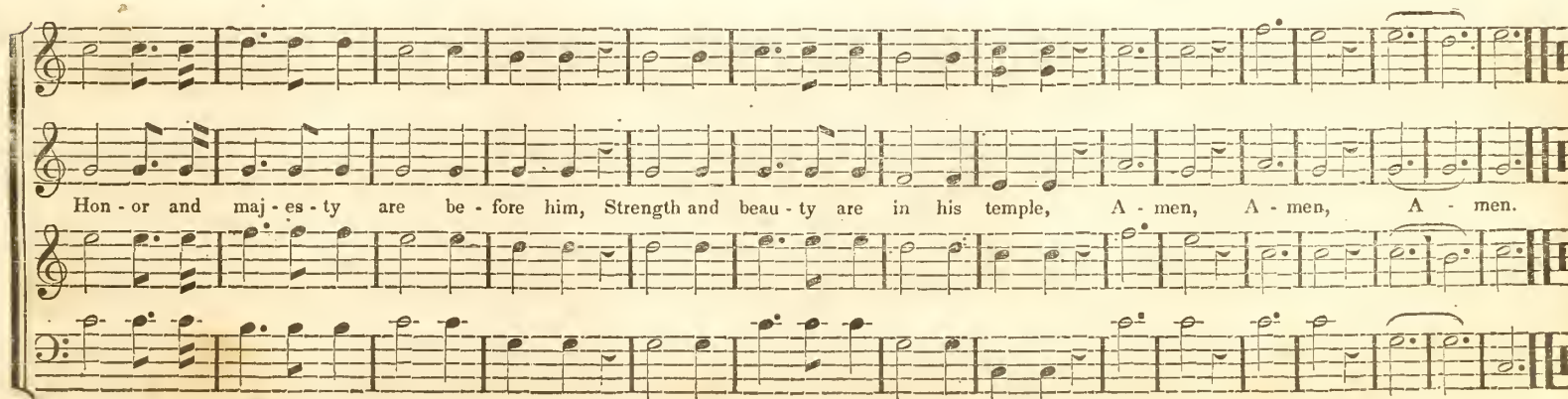
# ANTHEM FOR THANKSGIVING.

Concluded.

287



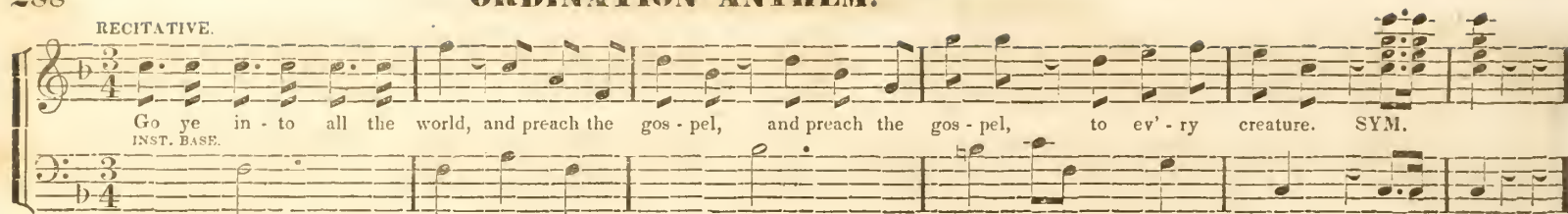
Lord is great, and great - ly to be prais - ed, He is to be fear'd a - bove all gods, He is to be fear'd a - bove all gods.



Hon - or and maj - es - ty are be - fore him, Strength and beau - ty are in his temple, A - men, A - men, A - men.

## ORDINATION ANTHEM.

## RECITATIVE.



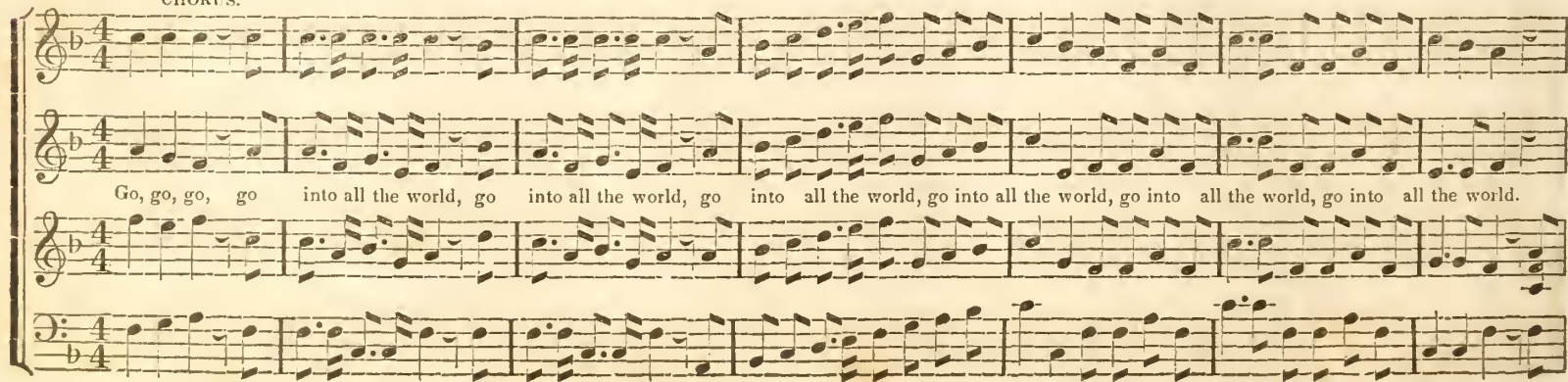
Go ye in - to all the world, and preach the gos - pel, and preach the gos - pel, to ev' - ry creature. SYM.

INST. BASE.

## INTRODUCTORY SYMPHONY TO CHORUS



## CHORUS.



Go, go, go, go into all the world, go into all the world, go into all the world, go into all the world, go into all the world, go into all the world.

# ORDINATION ANTHEM.

Continued.

289

SYM. FOR.

FOR.

FOR.

Preach the gospel, preach - - - - - preach the gospel to ev'ry creature,

Preach the gospel to ev'ry creature, preach the gospel, preach the gospel,

preach the gospel to ev'ry creature,

PIA. LITTLE SLOWER.

Preach the gos - pel to ev'ry creature, preach the gos - pel to ev'ry creature, preach glad tidings

Preach the gospel, preach - - - - - preach the gospel, preach - - - - - preach glad tidings to the poor,

Preach the gos - pel to ev'ry creature, preach the gos - pel to ev'ry creature, preach glad tidings



## ORDINATION ANTHEM. Continued.

PP. LARGO.

INC. A TEMPO.

to the poor, Bind up the bro - ken hearted, and heal their bleeding wounds, speak peace, speak peace, speak peace to the

This system contains four staves of music. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat, containing the vocal melody with lyrics. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The music is in a slow, grandioso tempo.

PIA. SLOW.

troubled soul, speak peace to the troubled soul, peace, peace, peace, speak peace to the trou - bled soul.

This system contains four staves of music. The first staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat, containing the vocal melody with lyrics. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The music is in a slow, pia tempo.

# ORDINATION ANTHEM. Continued.

291

ALLEGRO. FOR.

Say un - to Zi - on, say un - to Zi - on, Thy God reigneth, thy God reigneth, say un - to Zi - on, say un - to Zi - on, say

un - to Zi - on, to Thy God reign - - eth, Zi - on, say un - to Zi - on, Thy God reigneth, say un - to Zi - on, say un - to Zi - on, Thy God reign - - - eth, un - to Zi - on, to Thy God reign - - eth,.

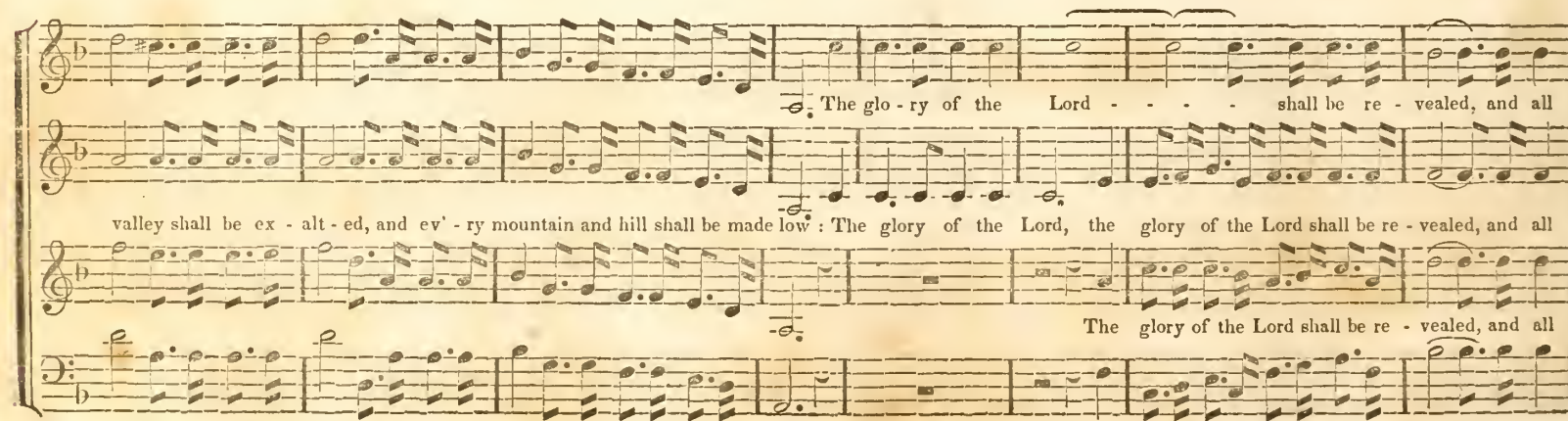


And the ends of the world shall see, and the ends of the world shall see the sal - va - tion of our God, of our God, Ev'ry

And the ends of the world shall see, and the ends of the world shall see, the sal - va - tion of our God, Ev'ry

And the ends of the world shall see, and the ends of the world shall see, the sal - va - tion of our God, of our God, Ev'ry

And the ends of the world shall see, and the ends of the world shall see, the sal - va - tion of our God, Ev'ry



The glo - ry of the Lord - - - shall be re - vealed, and all

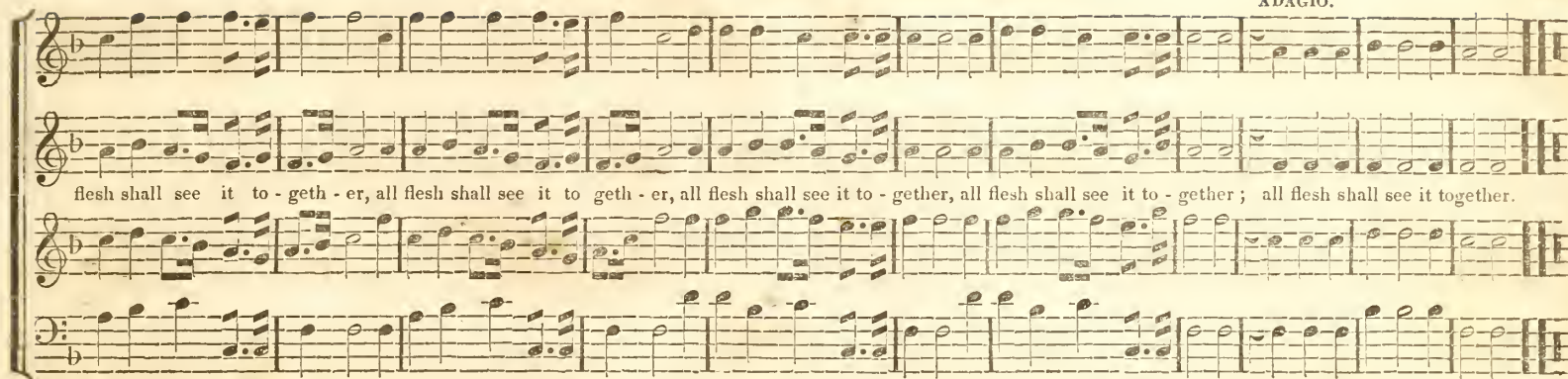
valley shall be ex - alt - ed, and ev' - ry mountain and hill shall be made low : The glory of the Lord, the glory of the Lord shall be re - vealed, and all

The glory of the Lord shall be re - vealed, and all



**ORDINATION ANTHEM.** Concluded.**293**

ADAGIO.

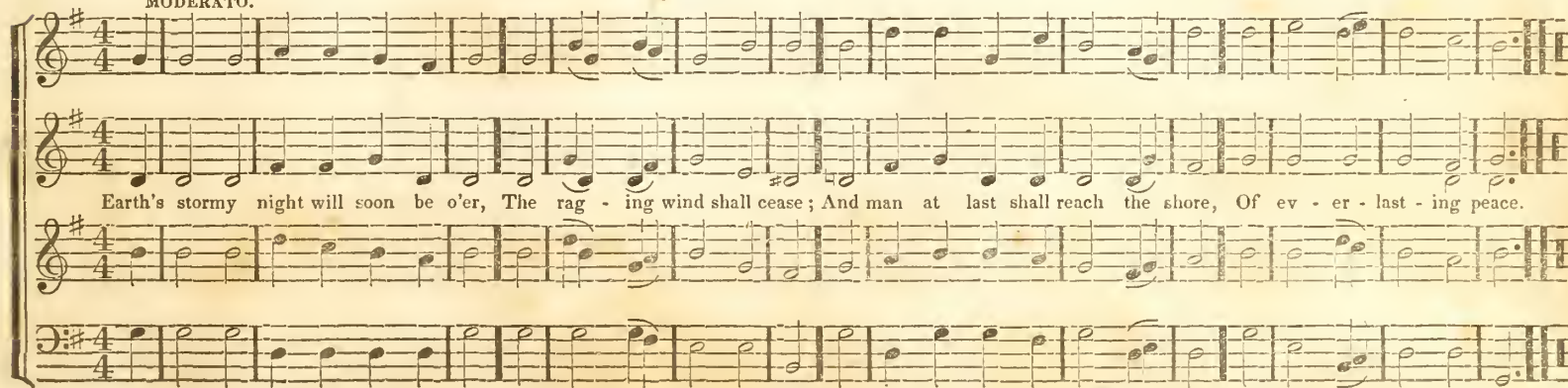


flesh shall see it to - geth - er, all flesh shall see it to geth - er, all flesh shall see it to - gether ; all flesh shall see it together.

**WHITFIELD. C. M.**

M. D. Randall.

MODERATO.



Earth's stormy night will soon be o'er, The rag - ing wind shall cease ; And man at last shall reach the shore, Of ev - er - last - ing peace.

Lauded be thy name for ever, Thou of life the guard and giver! Thou who slumber'st not nor sleepest, Blest are they thou kindly keepest, Blest are they thou kindly keepest.

DUET.

ORGAN. VOICE.

DUET.

God of stillness and of motion, Of the rainbow and the ocean, Of the mountain, rock, and river, Hallow'd be thy name for ever, Hallow'd be thy name for ever.

ORGAN. VOICE.

DUET.

God of evening's yellow ray, God of yonder dawning day, That rises from the distant sea, Like breathings of eterni - ty, Like breathings of e - ter - nity.

ORGAN VOICE.

DUET.

Thine the flaming sphere of light, Thine the darkness of the night, God of life, that fadeth never, Glory to thy name for - ev - er, Glory to thy name for ev - er.

ORGAN VOICE.



CHORUS.

VIOLIN.

SOLO.

When this godly world to frame, The Lord of might and mercy came:

There was joy in heaven! There was joy in heaven!

The musical score is written for four staves. The top staff is the Chorus, followed by two Violin staves, and a Solo staff at the bottom. The key signature is one sharp (F#) and the time signature is 6/8. The Solo part includes the lyrics 'When this godly world to frame, The Lord of might and mercy came:'. The Violin parts include the lyrics 'There was joy in heaven!' and 'There was joy in heaven!'.

F.

FF.

Shouts of joy were heard on high, And the stars sang from the sky, — "Glory to God in heaven!" "Glory to God in heaven!"

The musical score continues on four staves. The first staff is marked 'F.' and the second 'FF.'. The lyrics 'Shouts of joy were heard on high, And the stars sang from the sky, — "Glory to God in heaven!" "Glory to God in heaven!"' are written below the staves.

There was joy in heaven!  
 There was joy in heaven!  
 When the billows, heaving dark,  
 Sank around the stranded ark,  
 And the rainbow's watery span,  
*Pia.* Spoke of mercy, hope to man,  
 And peace with God in heaven!

There was joy in heaven!  
 There was joy in heaven!  
 When of love the midnight beam  
 Dawned on the towers of Bethlehem.  
 And along the echoing hill,  
*For.* Angels sang, — "on earth good-will,  
 And glory in the heaven!"

Then is joy in heaven!  
 Then is joy in heaven!  
 When the sheep that went astray  
 Turns again to virtue's way;  
*Pia.* When the soul, by grace subdued,  
 Sobs in prayer of gratitude!  
*For.* Then is there joy in heaven! — *Heber.*

# HYMN. O Thou, whose pow'r.

Whittaker.

297

MODERATO.

TUTTI.

O Thou, O Thou whose pow'r o'er moving worlds presides, Whose voice, whose voice created, and whose wisdom guides; O Thou, O Thou whose

SOLO.

pow'r o'er moving worlds pre-sides, Whose voice, whose voice cre - at - ed and whose wisdom guides; On darkling man, on darkling man, in

DUO.

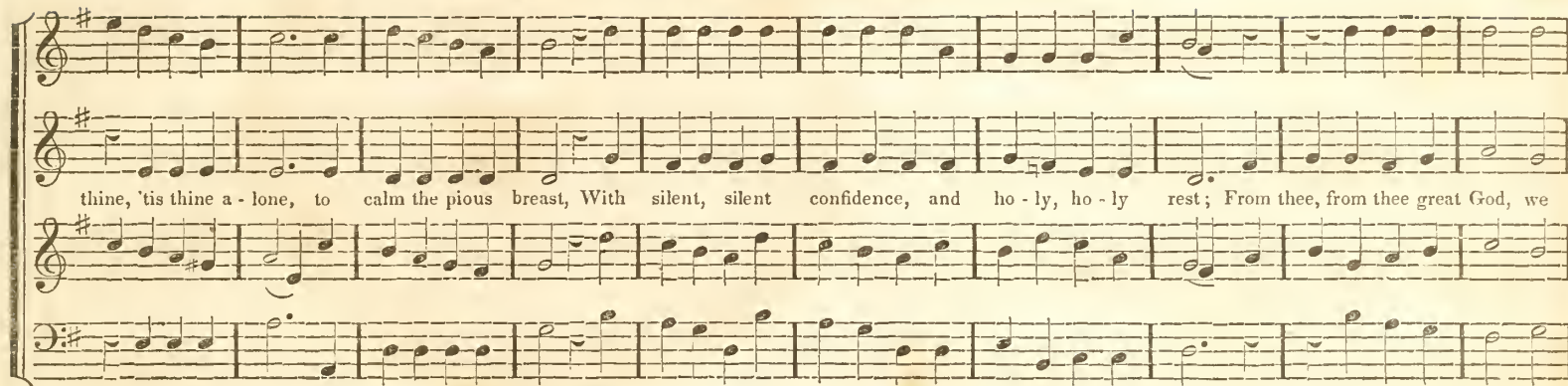
TUTTL.

pure, in pure ef - ful - gence shine, And cheer, and cheer his clouded mind, with light, with light di - vine. On darkling man, on

PIA.

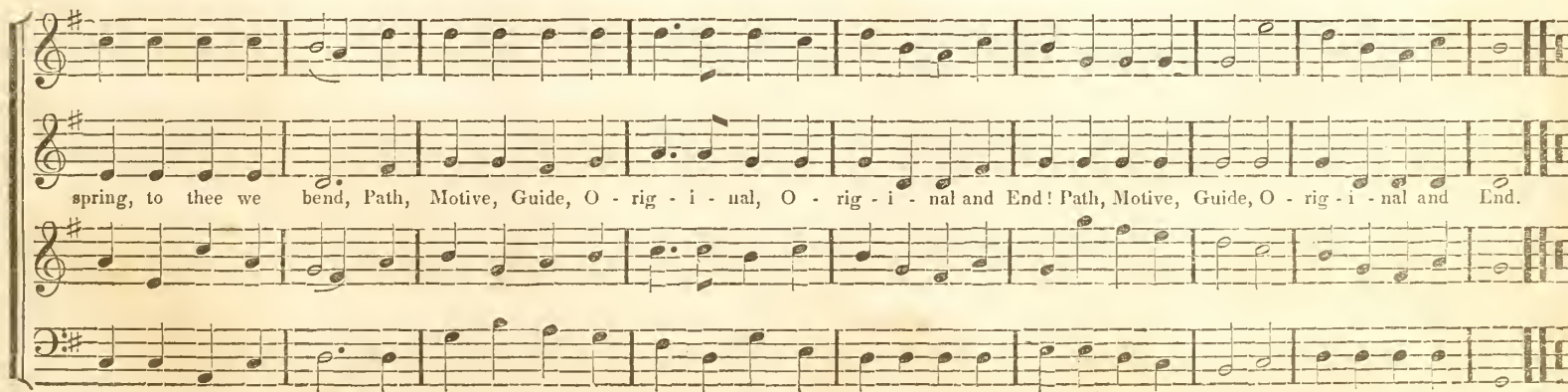
darkling man, In pure, in pure ef - ful - gence shine, And cheer, and cheer his clouded mind, with light, with light di - vine. 'Tis





thine, 'tis thine a - lone, to calm the pious breast, With silent, silent confidence, and ho - ly, ho - ly rest; From thee, from thee great God, we

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The lyrics are written below the second staff.



spring, to thee we bend, Path, Motive, Guide, O - rig - i - nal, O - rig - i - nal and End! Path, Motive, Guide, O - rig - i - nal and End.

The second system of the musical score also consists of four staves, with the same instrumentation and key signature as the first system. The lyrics continue on the second staff, ending with a double bar line.

FORTE, ALLEGRO.

[One, two or three verses may be sung, at the leader's pleasure.]

1. Hail to the Lord's Anointed, Great David's great - er Son! Great David's great - er Son! Great David's greater Son!

2. He comes, with succour speedy, To those who suf - fer wrong, To those who suf - fer wrong, To those who suffer wrong, SYM.

3. O'er every foe victorious, He on his throne shall rest, He on his throne shall rest, He on his throne shall rest,

Hail in the time ap - pointed, His reign on earth begun! His reign on earth begun!

To help the poor and needy, And bid the weak be strong; And bid the weak be strong. SYM.

From age to age more glorious, All blessing and all blest, All blessing and all blest:

# HAIL TO THE SAVIOUR. Continued.

301

VOICE. FOR.

SYM.

VOICE.

SYM.

He comes to break oppression, To set the captive free, To set the captive free, To take a - way transgression,  
To give them songs for sighing, Their darkness turn to light, Their darkness turn to light, Whose souls condemned and dying,  
The tide of time shall never, His covenant remove, His cov - e - nant remove; His name shall stand for - ev - er;

SYM.

And rule in e - qui - ty, And rule in e - qui - ty.  
Were precious in his sight, Were precious in his sight.  
That name to us is Love, That name to us is Love.



## INVITATION TO THE PILGRIM. A Motette.

Dr. Clarke.

LARGO. P.

[A choir of angels call a pilgrim to heaven, and the pilgrim's reply]

:S: VIVACE, MEZZO PIANO.

First system: Treble clef, key of D major, 3/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Second system: Treble clef, key of D major, 3/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Third system: Treble clef, key of D major, 3/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Fourth system: Bass clef, key of D major, 3/4 time. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

Lyrics: Come, pilgrim, come a - way, come, pilgrim, come a - way, Come, come a - way; come, pilgrim, come a - way, Come, pilgrim, come away, come a - way, come a - way, why should'st thou be lin - gering

MODERATO.

FINE.

SOLO. PILGRIM.

First system: Treble clef, key of D major, 3/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Second system: Treble clef, key of D major, 3/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Third system: Treble clef, key of D major, 3/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Fourth system: Bass clef, key of D major, 3/4 time. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).

Lyrics: I hear the voice of angels, I hear the voice of angels, They cry, - - - Come a - here? Why should'st thou be lingering here? Come, pilgrim, come away, TWO TREBLES. TUTTI Come, pilgrim, come a - way, Come, pilgrim, come away, Come a - way, BASE. TUTTI

# Invitation to the Pilgrim, a Motette. Continued.

303

Musical score for "Invitation to the Pilgrim, a Motette. Continued." featuring four staves (Tenor, Male voice, Alto, Treble) and lyrics.

**TENOR.**  
way, - - - They cry, - - - Come a - way, - - - Come a - way; Fly to thy man - sions,

**FOR.**  
Come a - way, Come a - way, Come a - way, Come a - way; Fly, Fly to thy

**Male voice, ALTO.**  
Come a - way, Come a - way, Come a - way, Come a - way; Fly to thy man - sions,

**TREBLE.**  
Fly, fly to thy

F. F. F.  
fly to thy man - sions, fly to thy mansions, fly to thy mansions, thy mansions above, above, above.  
man - sions, fly to thy man - sions, fly to thy mansions, thy mansions, thy mansions above, above, a - bove.  
fly to thy man - sions, fly to thy mansions, fly to thy mansions, thy mansions above, above, a - bove.  
man - sions, fly to thy man - sions, fly to thy mansions, thy mansions, thy mansions above, above, a - bove.

# Invitation to the Pilgrim, a Motette. Continued.

ANDANTE. LARGHETTO.

Pilgrim, in reply.

First system of the musical score. It features four staves: a vocal staff for the Pilgrim, a TENOR staff, and two staves for TWO TREBLES. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "Fain would I come and be at rest, Fain would I come and be at rest, I be - gin to Come, pilgrim, come a - way, Come, pilgrim, come away, pilgrim come a - way."

Second system of the musical score. It continues with the same four staves. The lyrics are: "languish, to languish, how soon shall I take my flight, - - - shall I take my flight? Come, pilgrim, come away, Come, pilgrim, come away, Come, pilgrim, come a - way, come a - way, come a - way." The system concludes with the instruction "DA CAPO." in the upper right corner.



# HOLY! LORD GOD OF SABAOOTH.

B. A. Burditt.

305

ADAGIO.

F. Ho - ly! Ho - ly! Lord God of Sab - a - oth! Ho - ly! Ho - ly! Lord God of Sab - a - oth!

F. Lord God of Sab - a - oth! Lord God of Sab - a - oth! FF. Ho - ly! Ho - ly! F. Ho - ly! F. Ho - ly! F. Ho ly! FF.

ALLEGREZZA.

First system of musical notation, featuring a treble and bass staff with a 2/4 time signature and a key signature of one sharp (F#). The tempo is marked ALLEGREZZA. The first staff begins with a forte (F.) dynamic. The lyrics are: F. Heav'n and earth are full of thy glo - ry, Heav'n and earth are full of thy glo - ry, Ho - san - na, Ho - san - na, Ho - san - na in the

Second system of musical notation, continuing the piece. The tempo is marked M. F. (Moderato Forte). The lyrics are: highest; Ho - san - na, Ho - san - na, Ho - san - na in the high - est; Blessed, Blessed, Blessed, Blessed, Blessed is he that

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#) and contains the lyrics: "cometh in the name of the Lord, Blessed is he that cometh in the name of the Lord; Ho - sanna, Ho - sanna, Ho -". The third staff is a treble clef with a key signature of one sharp (F#) and contains the lyrics: "cometh in the name of the Lord, Blessed is he that cometh in the name of the Lord; Ho - sanna, Ho - sanna, Ho -". The fourth staff is a bass clef with a key signature of one sharp (F#). There are two "F." markings above the second and third staves.

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#) and contains the lyrics: "sanna in the highest, Ho - san - na, Ho - san - na, Ho - san - na in the high - est, Ho - san - na in the high - est." The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The system ends with a double bar line.



## AS IN ADAM ALL DIE.

LARGO.

ALLEGRO FORTE.

As in Ad - am all die, As in Ad - am all die, all die, - - - Even so in Christ, Even

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many eighth and quarter notes. The lyrics are written below the third staff.

so in Christ shall all be made a - live, Even so in Christ, Even so in Christ, shall all, shall all, be made a - live.

The second system of the musical score also consists of four staves in the same key signature and time signature as the first system. The lyrics continue on the third staff.

# AS IN ADAM ALL DIE. Continued.

309

FF.

LARGO.

E'en so in Christ, ev'n so in Christ, shall all be made a - live. As in Adam all die, As in Adam all die, As in Adam all die.

ALLEGRO FORTE.

E'en so in Christ, be made a - live, be made a - live, be made a - live,

Even so in Christ shall all, shall all be made alive, E'en so in Christ shall all be made alive, shall all be made alive, shall all be made alive, shall

E'en so in Christ, be made a - live, be made a - live, be made a - live,

ADAGIO.

all be made a - live, shall all be made a - live, shall all be made a - live, shall all be made a - live, shall all be made a - live.

## SENTENCE. LORD, I HAVE SINNED.

LARGO.

Lord, I have sinn'd, Lord, I have sinn'd, have sinn'd against heav'n and in thy sight, I have sinn'd, have sinn'd, and am no more worthy to be call'd thy son. Lord forgive, Lord forgive.

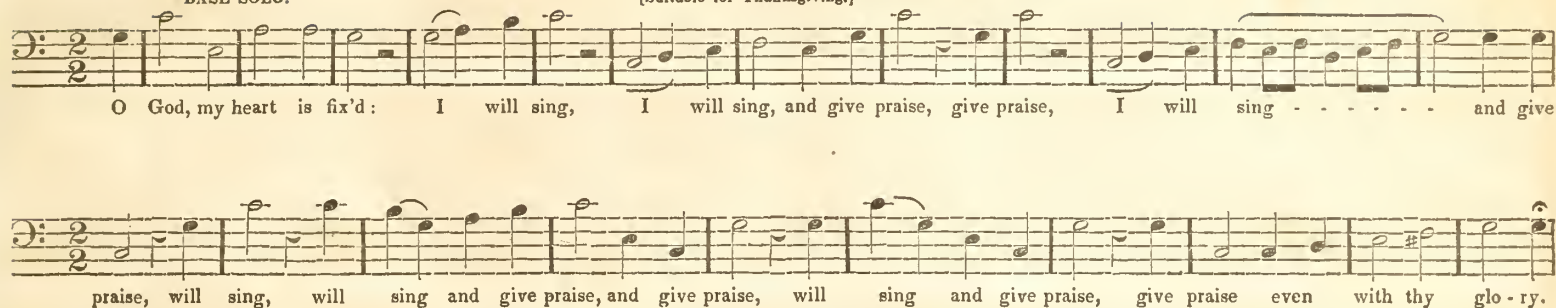


# ANTHEM. "O God, my heart is fixed."

T. W. 311

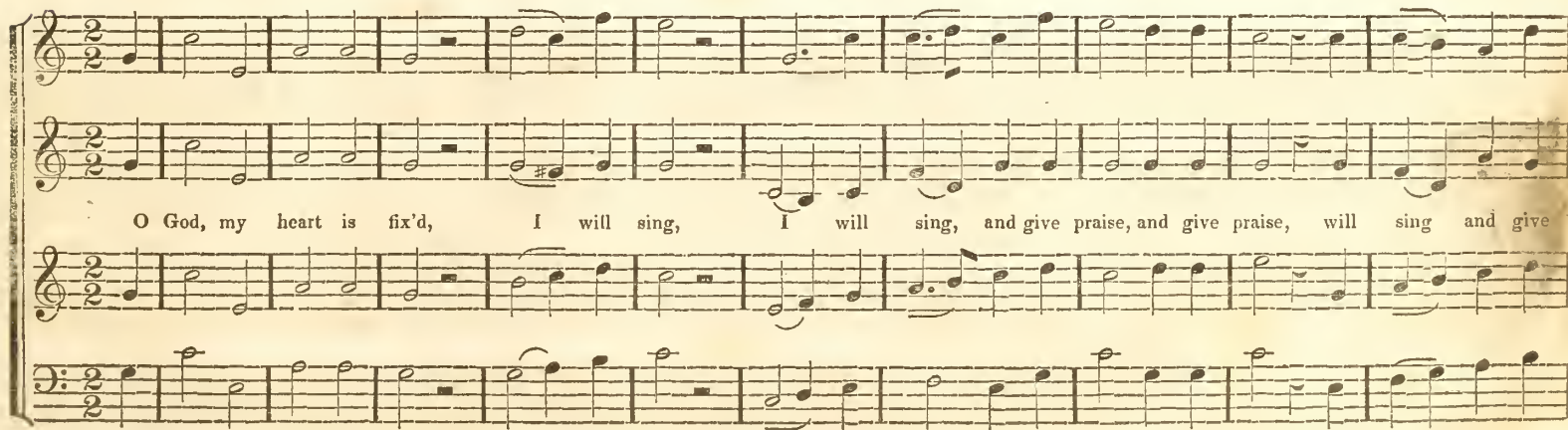
BASE SOLO.

[Suitable for Thanksgiving.]

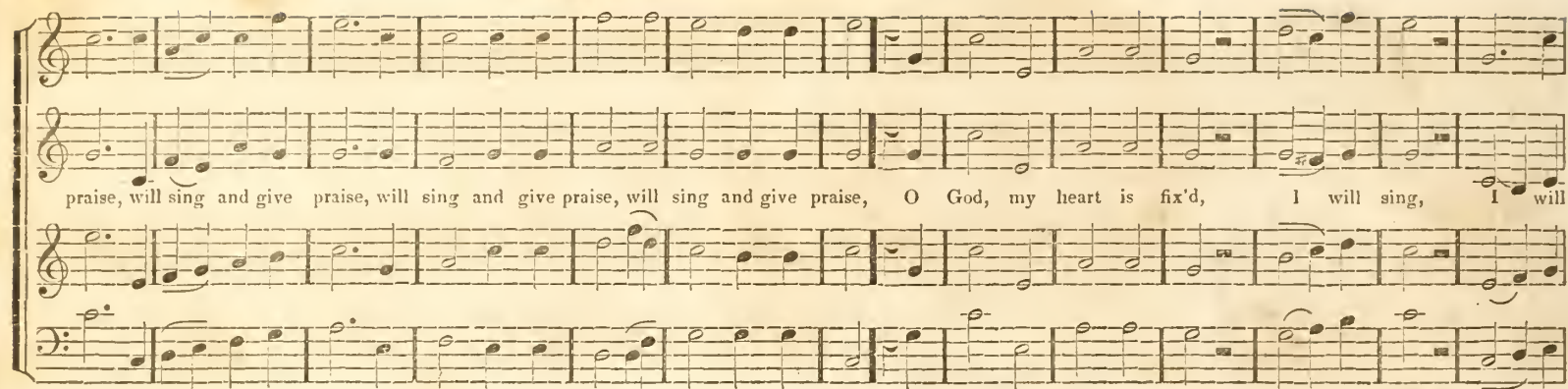


O God, my heart is fix'd: I will sing, I will sing, and give praise, give praise, I will sing - - - - and give  
praise, will sing, will sing and give praise, and give praise, will sing and give praise, give praise even with thy glo-ry.

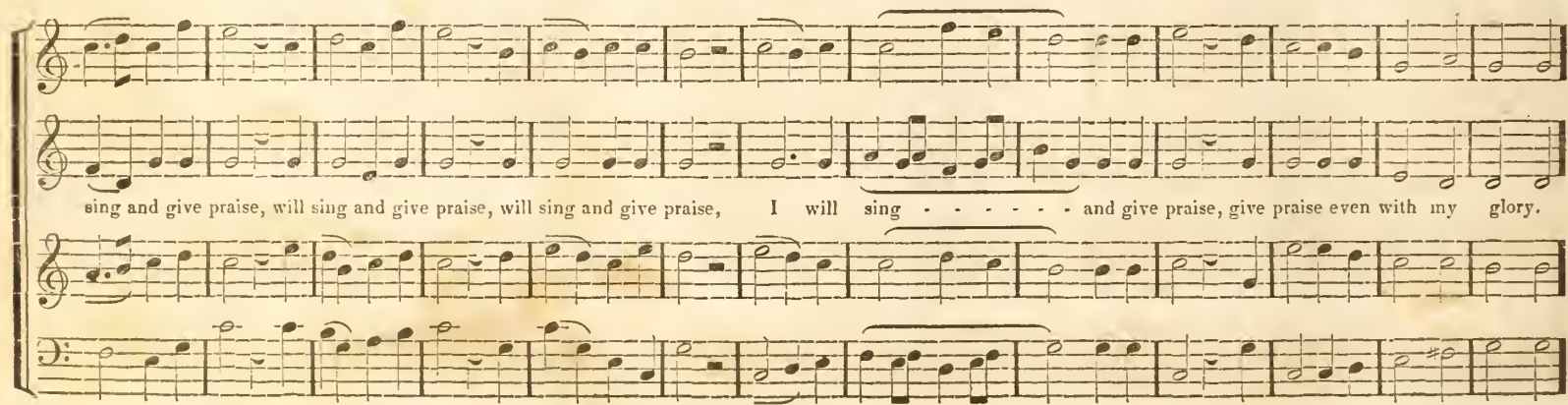
CHORUS. F.



O God, my heart is fix'd, I will sing, I will sing, and give praise, and give praise, will sing and give



praise, will sing and give praise, will sing and give praise, will sing and give praise, O God, my heart is fix'd, I will sing, I will



sing and give praise, will sing and give praise, will sing and give praise, I will sing . . . . . and give praise, give praise even with my glory.

WITH GREAT ANIMATION.

Awake, awake, psaltry and harp, psaltry and harp, awake, awake, wake psaltry and harp, wake psaltry and harp.

I myself, I myself will awake - - - I myself will a - wake - - - I myself will a - wake, will a - wake, will a - wake - - early.



ALLEGRO FORTE.

And I will sing

I will praise thee, O Lord among the people, I will praise thee, O Lord, I will praise thee, O Lord among the people, And I will sing - - - -

And I will sing

FF.

CADENCE ADAGIO.

praises unto thee, unto thee, praises unto thee, unto thee; I will sing praises, praises, praises unto thee, to thee, among the people. And I will Amen.

# "THOU ART, O GOD."

315

Sing one, or more verses, at pleasure.

Thou art, O God, the life and light, Of all this wondrous world we see ; Its glow by day, its smile by night, Are but reflections caught from thee.

Where'er we turn thy glories shine,

Where'er we turn thy glories shine,

Aud all things fair and bright are thine, are thine, are thine,

And all things fair and bright are thine.

And all things fair and bright are thine,

When day, with farewell beam, delays

Among the opening clouds of even,  
And we can almost think we gaze

Through golden vistas into heaven, —  
Those hues that make the suns decline.  
So soft, so radiant, Lord, are thine.

When night, with wings of starry gloom,  
O'ershadows all the earth and skies,  
Like some dark, beauteous bird, whose plume  
Is sparkling with unnumbered dies, —  
That sacred gloom, those fires divine,  
So grand, so countless, Lord, are thine.

When youthful spring around us breathes,  
Thy spirit warms her fragrant sigh ;  
And every flower the summer wreathes,  
Is born beneath thy kindling eye.  
Where'er we turn thy glories shine,  
And all things fair and bright are thine.

## TRIUMPH OF TEMPERANCE.

F. BOLD AND ANIMATED.

FF.

FF.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a bold, animated style. The lyrics are written below the second staff.

Vic - to - ry ! vic - to - ry ! Shout, shout, shout, Vic - to - ry ! vic - to - ry ! shout, shout, shout, Shout for vic - to - ry, A

The second system of the musical score consists of four staves, continuing from the first system. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music continues in the same bold, animated style. The lyrics are written below the second staff.

glorious conquest won, A glo - rious con - quest won, A na - tion's lib - er - ty re - stored, A ty - rant's power o'erthrown,  
A tyrant's



A tyrant's pow'r o'erthrown, A tyrant's power o'erthrown. TREBLE SOLO.

power o'erthrown, The people rose to - gether, One heart, one mind, in all;

INSTRUMENTAL.

SOLO.

In the calm ma - jes - ty of might, They wrought the des - pot's fall. The champions wore no armor, They grasped no blood-stained sword, Their strength was in their high resolve, Their trust was in the Lord, Their strength was in their high resolve, Their trust was in the Lord.

Who was the foe they trampled? Who was the foe they trampled? Spurning his base control; The fiend, the fiend, the fiend, the fiend, Intemp'rance was his

This musical system consists of four staves. The top two staves are treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are bass clef with the same key signature and time signature. The music is a hymn tune with lyrics written below the staves. The lyrics are: "Who was the foe they trampled? Who was the foe they trampled? Spurning his base control; The fiend, the fiend, the fiend, the fiend, Intemp'rance was his".

ANDANTE. FOR.

name, Intemp'rance, intemp'rance, The fiend intemp'rance, the fiend intemp'rance was his name, Debaser of the soul. Our God! Our God!

This musical system consists of four staves, continuing from the first system. The top two staves are treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are bass clef with the same key signature and time signature. The music is a hymn tune with lyrics written below the staves. The lyrics are: "name, Intemp'rance, intemp'rance, The fiend intemp'rance, the fiend intemp'rance was his name, Debaser of the soul. Our God! Our God!". The tempo marking "ANDANTE. FOR." is written above the first staff.

# TRIUMPH OF TEMPERANCE.

Concluded.  
INCREASE.

319

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a 4/4 time signature. The lyrics are written below the second staff.

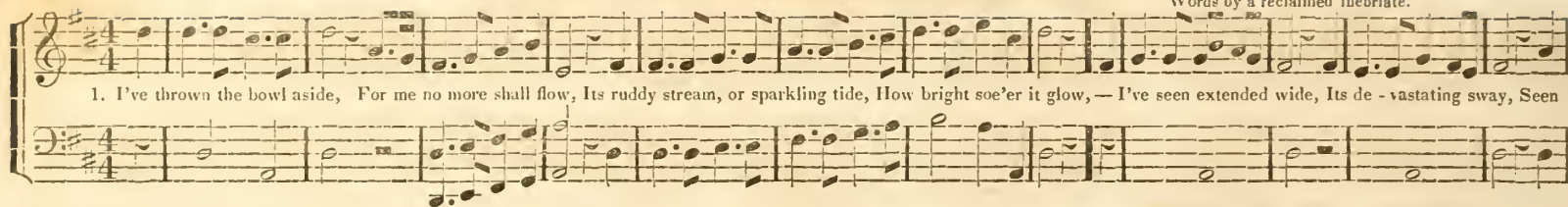
in thee we triumph, Thou hast the fight begun, And by thy grace and strength divine, The victory is won, the victory, the victory is won, is won, The

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the second staff.

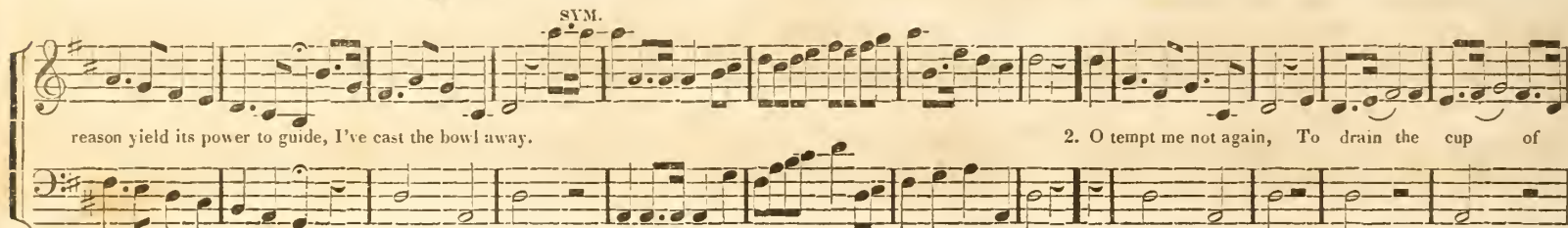
victory, the victory is won, is won, the victory is won, the victory is won, And by thy grace and strength divine, the victory is won.



Words by a reclaimed inebriate.

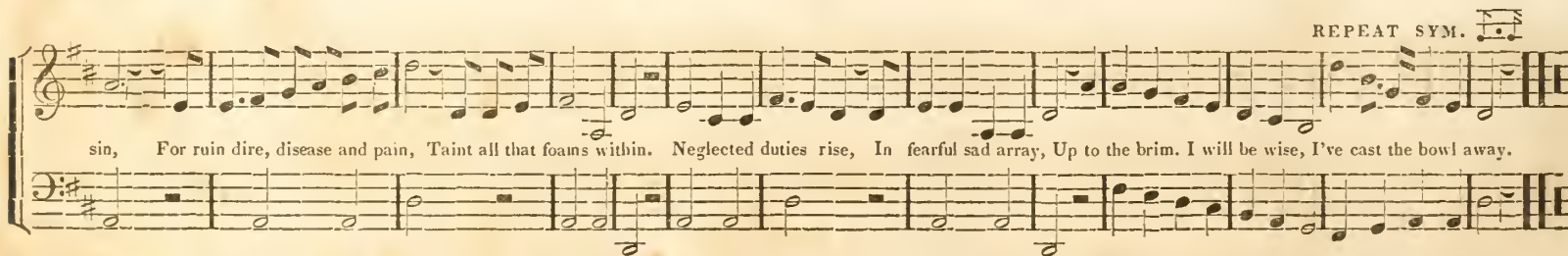


1. I've thrown the bowl aside, For me no more shall flow, Its ruddy stream, or sparkling tide, How bright soe'er it glow, — I've seen extended wide, Its de - vastating sway, Seen



reason yield its power to guide, I've cast the bowl away.

2. O tempt me not again, To drain the cup of



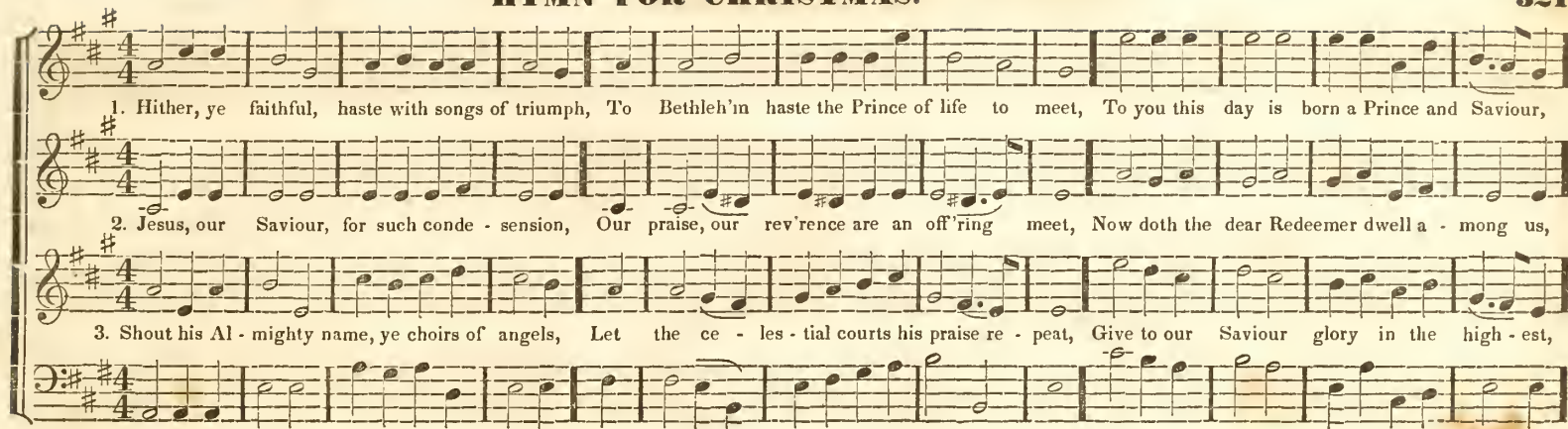
sin, For ruin dire, disease and pain, 'Taint all that foams within. Neglected duties rise, In fearful sad array, Up to the brim. I will be wise, I've cast the bowl away.

3. I've seen the pride of all, —  
The wise, the good, the great, —  
Like summer leaves all timeless fall,  
And veil their high estate ;  
I've seen fair woman give  
Her every charm away, —  
Embrace the demon vile, and live !  
I've cast the bowl away.

4. My days of revelry  
O gladly I give up :  
They're but the marks of misery,  
Which still lurks in the cup ;  
While indolence and want  
And poverty display  
Themselves in every drunkard's haunt, —  
I've cast the bowl away !

5. A drunkard's gloomy grave  
Shall ne'er be made for me ;  
O rather let the rushing wave  
Engulph me in the sea !  
And may it be my lot  
To die 'neath Reason's ray !  
Remembered by my friends or not,  
I've cast the bowl away !

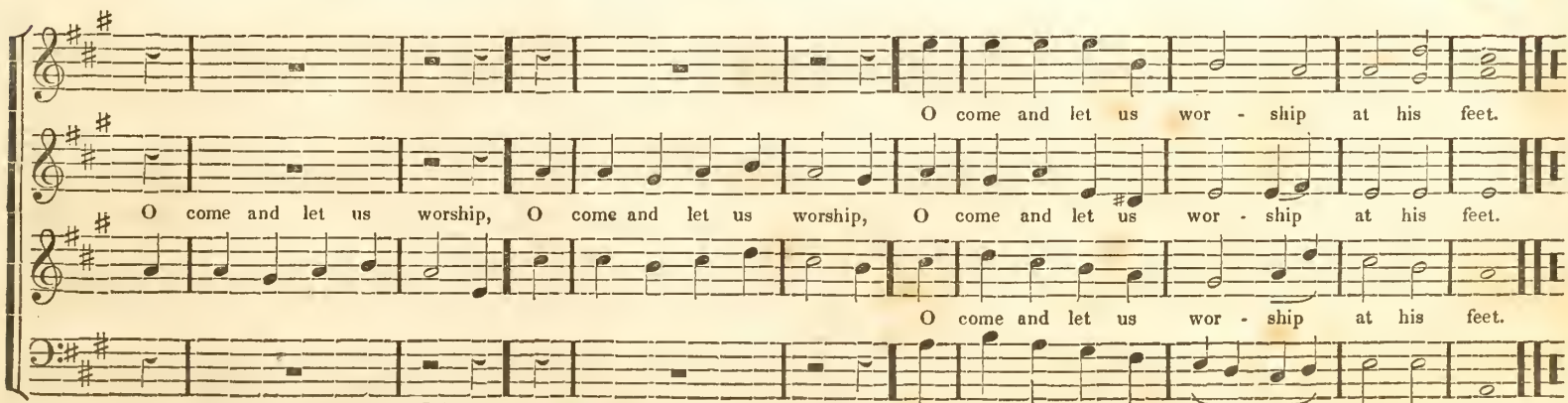
6. My path henceforth is plain,  
In honesty to live, —  
To shun intem'p'rance and its train,  
By Industry to thrive ;  
No duty to forget,  
And live to bless the day  
When I was led without regret  
To cast the bowl away !



1. Hither, ye faithful, haste with songs of triumph, To Bethleh'm haste the Prince of life to meet, To you this day is born a Prince and Saviour,

2. Jesus, our Saviour, for such conde - sension, Our praise, our rev'rence are an off'ring meet, Now doth the dear Redeemer dwell a - mong us,

3. Shout his Al - mighty name, ye choirs of angels, Let the ce - les - tial courts his praise re - peat, Give to our Saviour glory in the high - est,



O come and let us wor - ship at his feet.

O come and let us worship, O come and let us worship, O come and let us wor - ship at his feet.

O come and let us wor - ship at his feet.

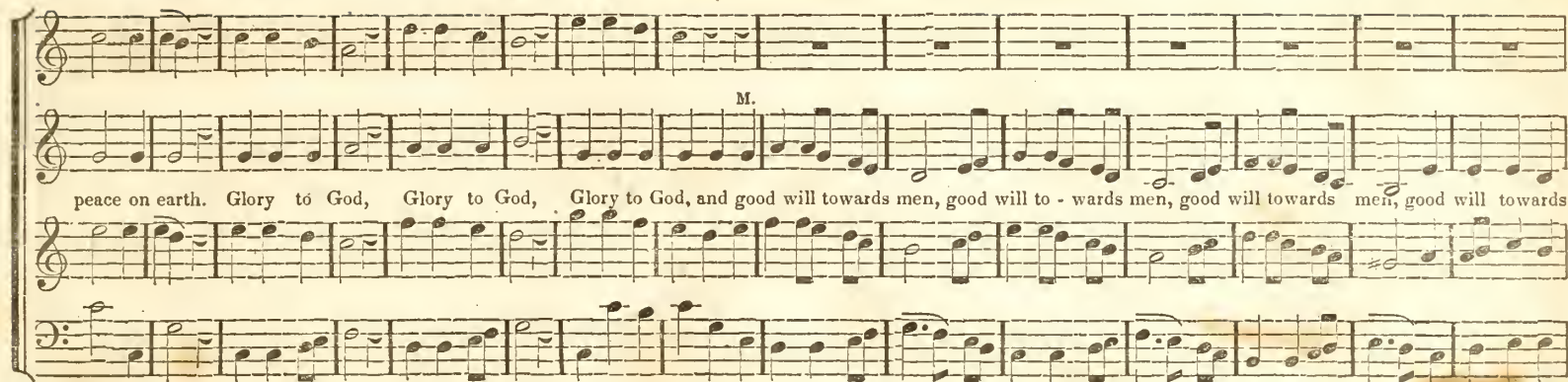
ALLEGRO. FOR.

Glory to God in the high - est! Glory to God in the

P. F. P. F.

high - est! Glory to God, and peace on earth, and peace on earth. Glory, glory, glory to God, Glory, glory, glory to God, and peace on earth, &





M.

peace on earth. Glory to God, Glory to God, Glory to God, and good will towards men, good will to - wards men, good will towards men, good will towards



F.

men. Glory, glory, glory, glory, Glory to God in the high - est. Glory, glory, glo - ry to God.

Hark! the herald angels sing, Hark! the herald angels sing, Glory to the newborn King, Glory to the newborn King. Peace on earth, and mercy

Sin - ners  
mild, Sinners shall be reconcil'd, Sinners shall be reconcil'd. Joyful all ye nations rise, Join the triumph of the skies, Christ is born in Bethlehem.  
Sinners With th' angelic hosts proclaim,

Hark! the herald angels sing, Hark! the herald angels sing, Glory to the newborn King, Glo - ry to the newborn King, Glory to the newborn King.

This musical score is for a four-part setting of the Christmas carol. It features four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the staves, with the Soprano and Alto parts having the main text, and the Tenor and Bass parts having a shorter line of text.

HARTLAND. 7's.

G. Wood.

Come, said Je - sus' sacred voice, Come, and make my paths your choice; I will guide you to your home, Wea - ry pil - grim, hith - er come!

This musical score is for a four-part setting of the hymn 'Hartland'. It features four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are written below the staves, with the Soprano and Alto parts having the main text, and the Tenor and Bass parts having a shorter line of text.



CON SPIRITO

Hark ! hark ! with harps of gold, What anthem do they sing? The radiant clouds are backwark roll'd, And angels smite the string.

Glory to God ; bright wings,

Spread glist'ning and afar, And on the hallow'd rapture rings, From circling star to star.

"Glory to God !" repeat  
 The glad earth and the sea ;  
 And ev'ry wind and billow fleet,  
 Bears on the jubilee.  
 Where Hebrew hard hath sung,  
 Or Hebrew seer hath trod,  
 Each holy spot hath found a tongue :  
 " Let glory be to God."

Soft swells the music now,  
 Along the shining choir,  
 And ev'ry seraph hends his brow,  
 And breathes above his lyre.  
 What words of heav'nly birth,  
 Thrill deep our hearts again  
 And fall like dew drops to the earth,  
 " Peace and good will to men."

Soft ! — yet the soul is bound  
 With rapture, like a chain ;  
 Earth vocal, whispers them around,  
 And heav'n repeats the strain.  
 Sound, harps, and hail the morn,  
 With ev'ry golden string ;  
 For unto us this day is born,  
 A Saviour and a King.

# HYMN FOR THE NEW YEAR. (BENEVENTO.)

327

1. While, with ceaseless course, the sun Hasted through the former year, Many souls their race have run, Never more to meet us here.

2. As the rapid ar - row flies, Speed - i - ly the mark to find; As the lightning from the skies, Darts and leaves no trace be - hind;—

3. Thanks, for mercies past, receive; Pardon of our sins renew; Teach us, Lord, by faith to live, With e - ter - ni - ty in view.

Gone to their e - - ter - nal state, They have done with all be - low; We a lit - tle longer wait, But how lit - tle none can know.

So our brief and transient days To their end speed swiftly on; Soon we pass life's lit - tle space, Here to - day, to - mor - row gone.

Bless thy word to young and old; Fill our hearts with fil - ial love; And, when life's short tale is told, Take us to thyself a - bove.



## HYMN FOR THE NEW YEAR.

MODERATO.

[One or more verses may be sung, at the Chorister's pleasure.]

1. Time speeds away, away, a - - way : Another hour, another day, Another month, another year, Drop from us like the leaf - lets sear.

2. Time speeds away, away, a - - way : Like torrent in a stormy day, He undermines the stately tower, Uproots the tree and snaps the flower ;

3. Time speeds away, away, a - - way : No eagle through the skies of day, No wind along the hills can flee, So swiftly, or so smooth as he.

1. Drop like the life-blood from our hearts, The rose-bloom from the cheek departs, The tresses from the temples fall, The eye grows dim and strange to all, The eye - - -

2. And sweeps from our distracted breast, The friends that lov'd, the friends that bless'd ; And leaves us weeping on the shore, To which they can return no more, To which - - -

3. Like fiery steed from stage to stage, He bears us on, from youth to age ; Then plunges in the fearful sea, Of fathomless eternity, Of fathomless eter - ni - ty.



# VESPER HYMN.

Russian Air.

329

SOLO.

Ju - bi - - la - te, A - men, A - men.

SOLO.

1. Hark! the ves - per hymn is stealing, O'er the wa - ters soft and clear; Nearer yet and nearer pealing, Now it bursts up - on the ear.  
2. Now, like moonlight waves re - treating, To the shore it dies a - long; Now, like angry surges meeting, Breaks the mingled tide of song.

INST.

VOICE.

Ju - bi - - la - te, A - men, A - men.

TUTTI. F.

SOLO. PP.

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.

Ju - - bi - - la - - te, A - - - - men, A - men.

Farther now, now farther stealing, Soft it falls up - on the ear.  
Hush! again, like waves re - treating, To the shore it dies a - long.

Ju - bi - - - la - - - te, A - - - - men, A - men.

ANDANTE CON EXPRESSIONE.

TRIO.

P. SMALL NOTES FOR SECOND VERSE.

P. 1. Life is a span, a fleeting hour, How soon the va - por flies, Man is a tender transcient flower,

2. The once lov'd form, now cold and dead, Each mournful thought employs; And na - - ture weeps, her com - forts fled,

ORGAN.

F. CHORUS. ALLEGRETTO.

That e'en in bloom - ing dies, That e'en in blooming dies. 3. Hope looks be - yond the bounds of time,

And wither'd all her joys, And wither'd all her joys.

# FUNERAL HYMN. Concluded.

331

ANDANTE PIA A EXPRESSIVO.

When what we now de - plore, Shall rise in full im - mor - tal prime, And bloom to fade no more. 4. Cease then fond nature, cease thy tears,

ALLEGRETTO CON SPIRITO.

CODA ADAGIO.

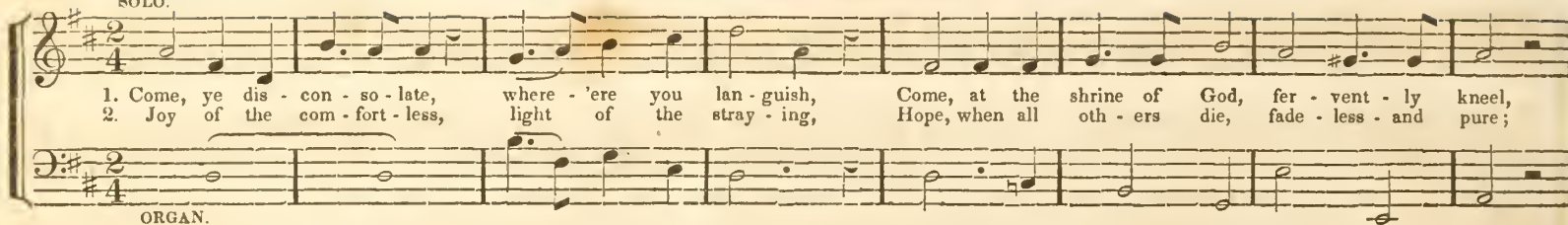
Thy Saviour dwells on high ; There ev - er - last - ing spring appears, There joys shall never die, nev - er die.



## "COME, YE DISCONSOLATE."

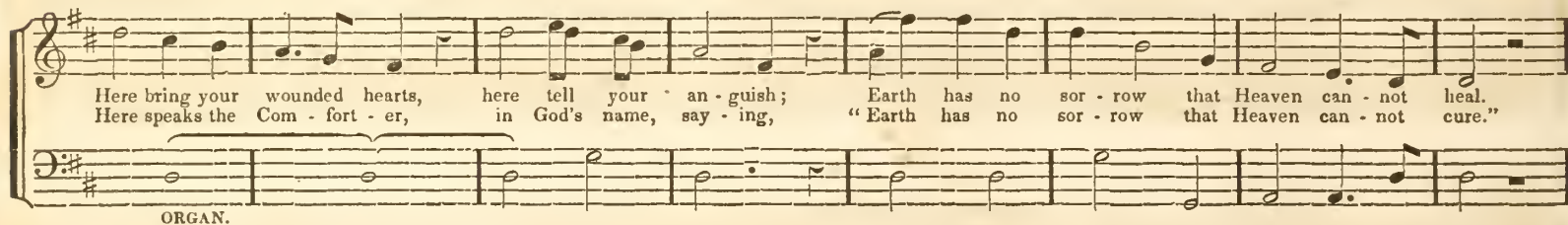
Webbe.

SOLO.



1. Come, ye dis - con - so - late, where - 'ere you lan - guish, Come, at the shrine of God, fer - vent - ly kneel,  
2. Joy of the com - fort - less, light of the stray - ing, Hope, when all oth - ers die, fade - less - and pure;

ORGAN.



Here bring your wounded hearts, here tell your an - guish; Earth has no sor - row that Heaven can - not heal.  
Here speaks the Com - fort - er, in God's name, say - ing, "Earth has no sor - row that Heaven can - not cure."

ORGAN.

CHORUS.



1. Here bring your wounded hearts, here tell your an - guish; Earth has no sor - row that Heaven can - not heal.  
2. Here speaks the Com - fort - er, in God's name say - ing, "Earth has no sor - row that Heaven can - not cure."

VOICE.

**DIRGE.**

On the death of a Minister.

Handel.

**333**

LARGO PIA.

FOR.

Few are our days, those few we dream a - way, Sure is our fate, to moulder in the clay: Rise, im - mor - tal

MEZ.

soul, a bove thine earth - ly fate, Raise thy desires, to thine e - ter - nal state.

Farewell, farewell, dear pastor, now farewell, —  
 Go to thy rest, — in heav'n's high mansions dwell:  
 Thine example lives, to guide our doubtful way,  
 To warn us still, and check us when we stray.

O feeble flock! your earthly shepherd's gone,  
 His battle's fought, his victory is won:  
 Lift your eyes on high, your heav'nly Shepherd lives,  
 Love, peace, and hope to all the church he gives.

LARGO AFFETUOSO.

Unveil thy bosom faith - ful tomb, Take this new treasure to thy trust; And give these sacred relics room, To slumber in the si - lent dust,

And give these sa - cred rel - ics room, To slumber in the si - lent dust.

No pain, nor grief, nor anxious fear,  
 Invade thy bounds. No mortal woes  
 Can reach the lovely sleeper here,  
 While angels watch the soft repose.

So Jesus slept, God's dying Son,  
 Pass'd thro' the grave, and bless'd the bed;  
 Rest here, dear saint, till from his throne,  
 The morning break, and pierce the shade.

Break from his throne, illustrious morn,  
 Attend, O earth, his sov'reign word,  
 Restore thy trust,—a glorious form  
 Shall then arise to meet the Lord.



MODERATO.

First system of musical notation, featuring four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature, containing the lyrics: "I would not live al - way : I ask not to stay, Where storm af - ter storm ri - ses dark o'er the way ; The few lu - rid". The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature.

Second system of musical notation, featuring four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature, containing the lyrics: "mornings that dawn on us here Are e - nough for life's woes, full e - nough for its cheer.". The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature.

I would not live always, thus fettered by sin ;  
Temptation without, and corruption within :  
E'en the rapture of pardon is mingled with fears,  
And the cup of thanksgiving with penitent tears.

I would not live always ; no, — welcome the tomb ;  
Since Jesus hath lain there, I dread not its gloom ;  
There sweet be my rest, till he bid me arise  
To hail him in triumph descending the skies.

Who, who would live always, away from his God,  
Away from yon heaven, that blissful abode !  
Where the rivers of pleasure flow o'er the bright plains,  
And the noontide of glory eternally reigns ;

Where the saints of all ages in harmonious meet,  
Their Saviour and brethren, transported to greet ;  
While the anthems of rapture unceasingly roll,  
And the smile of the Lord is the life of the soul.

## GO FORTH TO THE MOUNT.

Stevenson.  
CHORUS. FOR.

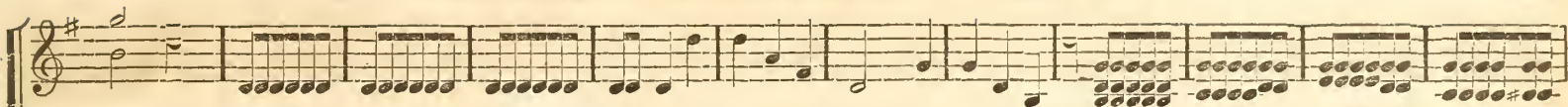
1. Go forth to the mount, bring the o - live branch home, And rejoice for the day of our free - dom is come. Go forth to the mount, bring the

2. Bring myr - tle and palm, bring the boughs of each tree, That is worthy to wave o'er the tents of the free. Bring myr - tle and palm, bring the

BASE SOLO.

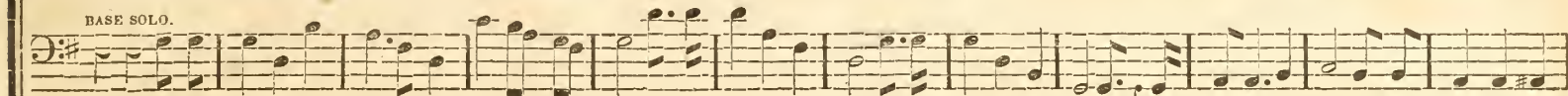
o - live branch home, And re - joice for the day of our freedom is come.

boughs of each tree, That is wor - thy to wave o'er the tents of the free

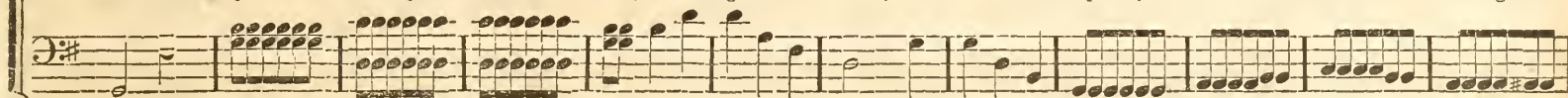


From the time when the moon upon Aij - a - lon's vale, Looking motionless down, saw the kings of the earth, In the presence of God's mighty champion grow

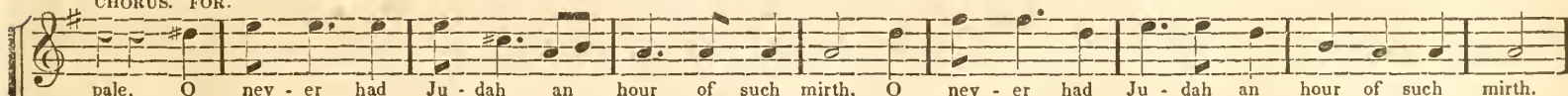
BASE SOLO.



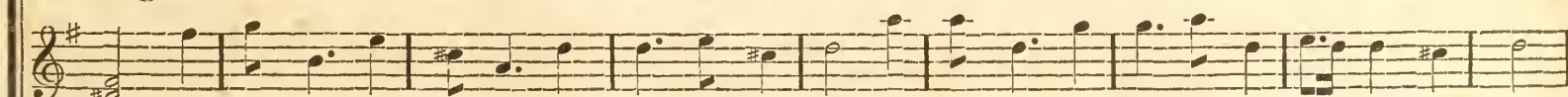
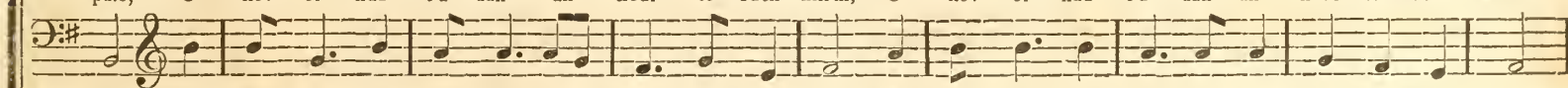
From that day when the footsteps of Is - ra - el shone, With a light not their own, thro' the Jordan's deep tide, Whose waters shrunk back as the Ark glided



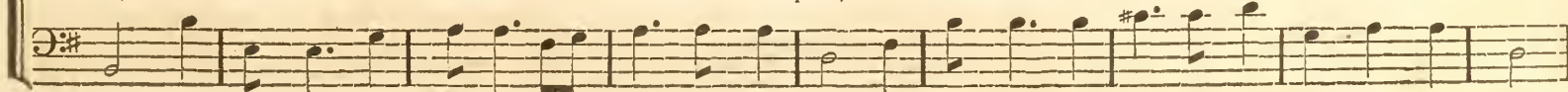
CHORUS. FOR.



pale, O nev - er had Ju - dah an hour of such mirth, O nev - er had Ju - dah an hour of such mirth.



on, O nev - er had Ju - dah an hour of such pride, O nev - er had Ju - dah an hour of such pride.





## GO FORTH TO THE MOUNT. Concluded.

CHORUS. FOR.

Go forth to the mount, bring the o - live branch home, And rejoice for the day of our free - dom is come. Go forth to the mount, bring the

BASE SOLO.

4r

This system contains the first four staves of music. The first three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef with a key signature of one sharp (F#). They feature whole and half notes with lyrics underneath. The fourth staff is a bass solo in bass clef, featuring eighth and sixteenth notes with a trill (tr) marked above one of the notes.

o - live branch home, And re - joice for the day of our freedom is come.

SYM. FOR.

This system contains the next four staves of music. The first three staves continue the vocal parts from the first system, with lyrics underneath. The fourth staff is a symphonic accompaniment in bass clef, featuring a melodic line with eighth and sixteenth notes. The system concludes with a double bar line.

# THE CHRISTIAN WARFARE.

339

**BOLD.**

(Sing one or more verses, as the Chorister may direct.)

1. My Captain sounds th' alarm of war: "Awake! the powers of hell are near! To arms! to arms!" I hear him cry, "'Tis yours to conquer or to die!"

2. Hope is my helmet, faith my shield; Thy word, my God, the sword I wield; With sa - cred truth my loins are girt, And ho - ly zeal in - spires my heart.

3. In him I hope; in him I trust; His bleeding cross is all my boast: Thro' troops of foes he'll lead me on, To vict'ry, and the victor's crown.

**F. CHORUS.** To be sung at the end of each verse.

To arms! to arms! I hear him cry,  
To arms! to arms! I hear him cry, 'Tis yours to conquer or to die! To arms! to arms! I hear him cry, 'Tis yours to conquer or to die.

To arms! to arms! I hear him cry,

# "HARK! HOW THE WATCHMEN CRY."

First system of musical notation, featuring four staves (two treble and two bass) in 4/4 time. The melody is written in the first treble staff, with accompaniment in the other three staves. The key signature has one sharp (F#).

Hark! hark how the watchmen cry, At tend the trumpet's sound, SYM. Stand to your arms, the foe is nigh, The pow'rs of hell surround.

Second system of musical notation, featuring four staves (two treble and two bass) in 4/4 time. The melody continues from the first system. The key signature has one sharp (F#).

PIA. FOR. Your arms and hearts prepare, The day of battle is at hand, The day of battle is at hand, Go forth, go forth to glorious

Who bow to Christ's commands, Your arms and hearts prepare, The day of battle is at hand, The day of battle is at hand, Go forth to glorious

ORGAN. Your arms and hearts prepare, The day of battle is at hand, The day of battle is at hand, Go forth, go forth to glorious



war, Go forth to glorious war. SYM.

ORGAN.


**CONSOLATION.** 8's & 7's.

G. Wood.

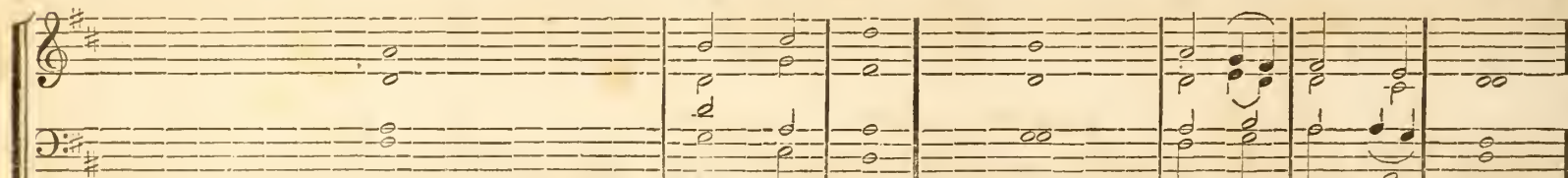
PP. INC. FOR.

Cease, ye pil - grims, cease to languish, O'er the graves of those you love ; Pain and death, and night and anguish, Enter not the world a - bove.


While our si - lent steps are straying, Lonely thro' night's deep'ning shade, Glo - ry's brightest beams are play - ing, Round th'immortal spirit's head.



1. O come, let us sing . . . . . unto the Lord; Let us heartily rejoice in the . . . . . strength of our sal - vation. 2.  
 3. For the Lord is a . . . . . great God; And a great King a - bove all gods. 4.  
 5. 'The sea is his and . . . . . he made it; And his hands pre - par - ed the dry land. 6.  
 7. For he is the . . . . . Lord our God; And we are the people of his pasture and the sheep of his hand. 8.  
 10. Glory be to the Father, . . . . . thro' the Son, And by the . . . . . pow'r of the Ho - ly Ghost. 10.



2. Let us come before his presence . . . . . with thanks - giving; And show ourselves - glad in him with psalms. 3.  
 4. In his hands are all the corners . . . . . of the earth; And the strength of the hills is his - also. 5.  
 6. O come let us worship . . . . . and fall down; And kneel be - fore the Lord our Maker. 7.  
 8. O worship the Lord in the beauty of . . . . . ho - li - ness; Let the whole earth stand in awe of him. 9.  
 10. As it was in the beginning, is now, and . . . . . ever shshl be; World without end. A - men, A - men.



9. For he cometh, for he cometh, to . . . . . judge the earth; And with righteousness to judge the world and the peo - ple with his truth. 10.

# CHANT No. 2. BENEDIC ANIMA MEA.

Dr. Randall.

343

**TENOR.**

1. Praise the Lord, - - - - - O my soul, and all that is within me, ' - - - - - praise his ho - ly name. 2.  
 3. Who forgiveth - - - - - all thy sins, and - - - - - healeth all thine in - firmities. 4.

**TWO TREBLES.**

5. O praise the Lord, ye angels of his, ye that ex - - - - - cel in strength, Ye that fulfil his commandments and - - - - - hearken unto the voice of his word, 6.

8. Glory be to the Father, - - - - - thro' the Son, and by the pow'r - - - - - of the Ho - ly Ghost. 9.

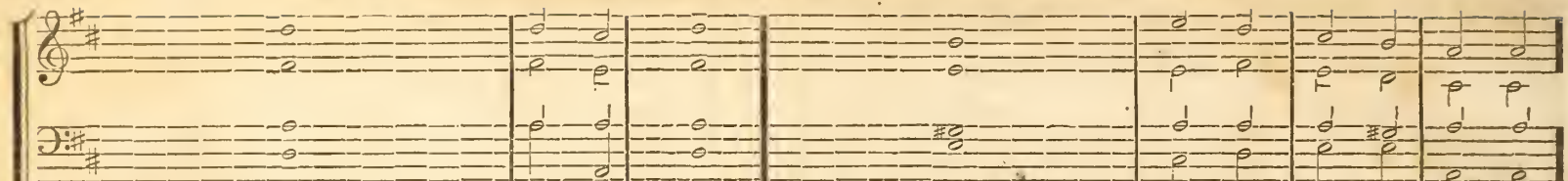
2. Praise the Lord, - - - - - O my soul, and for - - - - - get not all his benefits. 3.  
 4. Who saveth thy - - - - - life from de - struction, and crowneth thee with mercy and lov - ing kindnes. 5.

6. O praise the Lord, - - - - - all ye his hosts; ye servants of - - - - - his that do his pleasure. 7.  
 7. O speak good of the Lord, all ye works of his, in [all places of his do - minion. Praise thou the - - - - - Lord, - O my soul. 8.

9. As it was in the beginning, - - - - - is - - - - - now, and ever - - - - - shall be world without end. A - men.



## CHANT No. 3. "O GIVE THANKS UNTO THE LORD."



1. O give thanks unto the Lord for . . . he is good,  
 2. Who can utter the mighty acts . . . of the Lord?  
 3. Blessed are they . . . that keep judgment,

For his great . . . mercy en- dureth for ev- er. 2.  
 Who can . . . show forth all his praise? . . . 3.  
 And he that doeth . . . righteousness at all times. . . 4.



4. Remember . . . me, O  
 5. O visit me with . . . thy sal- vation  
 6. That I may see the . . . good of thy people,  
 7. He satisfieth the . . . longing soul,  
 8. He brought them out of darkness, and the . . . shadow of death,

With the favor that thou . . . bear- est  
 O Lord God, thou gracious One, visit . . . me with  
 That I may rejoice in the . . . glad- ness  
 And filleth the . . . hun- gry  
 And . . . break their bands in

people. 5.  
 - vation. 6.  
 of thy chosen. 7.  
 soul with goodness. 8.  
 sunders. 9.



9. Praise . . . ye the Lord,  
 10. O give thanks un- . . . to the Lord  
 11. O that men would praise the Lord . . . for his goodness  
 12. Blessed be the Lord God of Israel from . . . ever- lasting,

Let ev'ry thing that hath breath . . . praise his  
 For he is good for his . . . mercy en-  
 And for his wonderful works . . . to the  
 And let all the . . . peo- ple

ho- ly  
 dureth for  
 children of  
 say A-  
 name. 10.  
 ever. 11.  
 men. 12.

# CHANT No. 4. BONUM EST CONFITERI.

Jones.

345

TENOR.

1. It is a good thing to give - - - - - thanks unto the Lord, and to sing praises unto thy name - - - - - O Most High. 2.

TWO TREBLES.

3. Upon an instrument of ten strings and up - - on the lute ; upon a loud instrument - - and up - on the harp. 4.

5. Glory be to the Father, - - - - - thro' the Son, and by the pow'r - - - - - of the Ho - ly Ghost. 6.

2. To tell thy loving kindness early in the morning, and of thy - - - - - truth in the night - - season. 3.

4. For thou, Lord, hast made me glad thro' thy works ; and I will rejoice in giving praise for the ope - ra - tions of thy hands. 5.

6. As it was in the beginning, is - - - - - now, and ever - - - - - shall be , world without end. 7. 7. A - men.

## CHANT No. 5. "GLORY BE TO GOD."

TENOR.

1. Glory be to - - - - -	God	on	high,	And on earth - - - - -	peace	good	will towards	men. 2.
3. Blessed be the Lord - - - - -	God	of	Israel,	For he hath visited - - - - -	and	re -	deem'd his	people. 4.
TWO TREBLES.								
5. As he spake by the mouth of his - - - - -	ho	ly	prophets,	Which have been - - - - -	since	the	world be -	gan. 6.
7. He shall save the - - - - -	poor	and	needy,	He shall redeem their - - - - -	soul from de -		ceit and	violence. 8.
9. Blessed be the Lord God, the - - - - -	God	of	Israel,	Who only - - - - -	do	eth	won'drous	things. 10.

2. Comfort ye my people - - - - -	saith your	God,	Say unto Jerusalem that her -	war - fare	is ac -	compleish'd. 3.
4. And hath raised a mighty sal -	va - tion	for us	In the - - - - -	house of his	ser - vant	Da - vid. 5.
6. Glory be to - - - - -	God	on	high,	And on earth - - - - -	peace, good	will towards
8. He shall have dominion also from	sea	to	sea,	And from the rivers to the -	ends & -	of the
men. - 7.						earth. - 9.
10. And blessed be his glorious -	name for	ever,	And let the whole earth be -	fill - ed	with his	glo - ry. 11.
11. A - -						men.



Wm

